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the music magazine



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By Richard Werder

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# LETTERS

TO THE EDITOR

Articles

Sir: I have just finished reading Casals' Approach to Teaching the Cello" in the June issue. What a wonderful article! I am not familiar with the author (David herniavsky), but he must be a most privileged and close friend of Casals' to be able to write such an intimate and revealing picture of the greatest cellist of our day. Once again ETUDE has added pleasure and knowledge to my own musical endeavors.

Thank you sincerely for the many, many hours of happiness your magazine has given me.

Elizabeth Foster  
Philadelphia, Pa.

Sir: I am not a teacher nor a student of music, and in fact do not even play an instrument. But as a mother of two small children studying the piano, I want you to know how much I value the ETUDE.

During the past six or eight months I have enjoyed so many articles that I am eager for the time when my children will be old enough to read such articles as the one about Sibelius in the June issue . . . and the story about the International Friendship Gardens in Indiana.

Such stories open up a whole new world to me and make me more determined than ever that an understanding of music will be an important part of my children's education.

(Mrs.) Robert Campbell  
Ardmore, Penna.

Sir: I enjoy your magazine immensely (I have purchased the last two issues). Of special interest to me was the article on Handel in the May issue. I also enjoy your many features and departments. All in all I find your magazine most informative, enjoyable, and interesting.

Thank you, I am

William H. Huffman, Jr.  
Williamsport, Pa.

"Music at International Friendship Gardens"

Gentlemen: Your June issue brought a great deal of pleasure to the Paderewski Club of Michigan City. What an enjoyable surprise to find our dedication ceremony of the Paderewski bust in-

cluded in the article, "Music at International Friendship Gardens."

We are a small group and we worked long and hard to raise the money for this project. All the people in the community cooperated.

We owe a great deal to the sculptor, Mr. Robert Wilcox, who so excellently molded "our Paderewski." The ETUDE magazine helped too, as we used pictures of Paderewski from your magazine.

Mr. Harold Wolf, from whom we purchased the pedestal, worked very accurately so that the pedestal would in every way help to make the memorial a work of art.

The Gardens are a wonderful sight to behold. The person who compiled this material did a thorough job and it is one of the most complete articles on the Gardens we have seen in a long time.

Mr. Virgil Stauffer is a friendly and cooperative gentleman and does a tremendous job in bringing together the people of the world through his masterpiece of living flowers. We were happy to work with him.

Mrs. Al. Proll  
Michigan City, Ind.

## A "Timing" Idea

Sir: I use a "minute timer." I set the lesson time and a bell rings when the lesson is over. Many pupils like it so much they have persuaded their parents to purchase a timer for them for practice purposes.

Graycelyn P. Augsburg  
Wheaton, Illinois

## "I'll Take the Low Road"

Sir: This is to express my appreciation for your fine magazine, and to express sincere approval of "I'll Take the Low Road," by Sidney C. Clark, in the June issue. There is a teacher with the right viewpoint on our present day teaching problems, and I think we should all follow his advice.

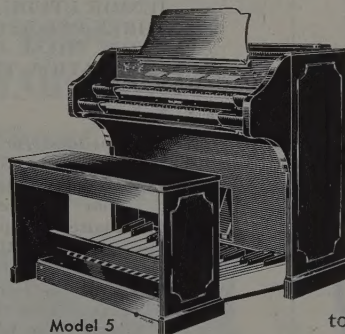
As for Guy Maier—well, I've attended his classes, so you don't have to guess I read his articles first! He is one of the really inspiring teachers of the country, and he writes almost as well as he talks! Let's have all the articles he will write, and some more master lessons.

Eleanor McTucker  
Butte, Montana

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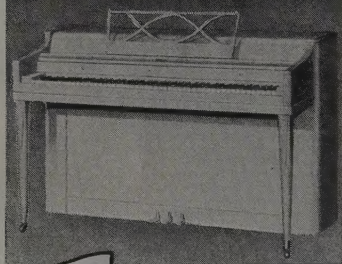
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**NEW**



By **GEORGE GASCOYNE**

**Rossini: William Tell**

A most important addition to the growing list of recordings of complete operas is this new album of Rossini's famous opera, one of the longest and with respect to the leading tenor rôle, one of the most commanding in all operatic history. In its original form, it required over five hours for its presentation, but since its première in 1829, it has been judiciously cut to a more comfortable length. It has been given at the Metropolitan Opera in 1894, 1923 and in 1931. It is likely that many of the present generation know only the William Tell Overture with its now famous "One Ranger" theme. The present recording does full justice to the magnificent score. The principal rôles are in capable hands and the difficult music is made almost to sound easy. The chorus work is thrilling and there are moments of genuine inspira-

tion. A complete libretto in Italian and English is provided. The long cast includes Giuseppe Taddei, Mario Filippeschi, Giorgio Tozzi, Plinio Clabassi, Graziella Sciutti, Miti Truccato Pace, Fernando Corena, Rosanna Carteri, Tommaso Soley, Antonio Pirino and Mario Zorogniotti. The orchestra and chorus of Radio Italiana of Turin are the complementary forces, all under the inspired baton of Mario Rossi. (Cetra-Soria, 4 LP discs).

**Music of Poland**  
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**Panufnik: Suite of Ancient Polish Airs and Dances**

Here is a recording that immediately stamps itself as out of the ordinary. It is the first output of a choral group of young voices organized in Poland for the performance and popularization of the folk songs and dances of Poland. The group, known as the Mazowsze (Continued on Page 6)

**COMPOSER OF THE MONTH**

Cécile Chaminade

CONTINUING this series begun in the May issue, our composer for August is Cécile Chaminade whose melodic gifts produced a number of works which attained immense popularity. Mme. Chaminade was born in Paris on August 8, 1857 and died at Monte Carlo April 18, 1944. At an early age she manifested unusual talents for composing and when twelve years old she wrote ballets in which she drilled her playmates, arranging steps, designing figures, and even the costumes.

She was fortunate in attracting the interest of Georges Bizet, the composer of "Carmen," who in a sense directed her education.

She studied with Le Couppey, Savard, Marsick, and Benjamin Godard. Mme. Chaminade herself gave Le Couppey the credit for her success as a pianist. She visited England for the first time in 1892 and became exceedingly popular. For a number of years her European tours had great success. She made her American début in Carnegie Hall New York in 1908. Her recitals were exclusively of her own works. She attained such popularity that at one time her feminine admirers in the United States had formed more than 200 "Chaminade Clubs."

She wrote over 500 miscellaneous works which included besides her songs and piano pieces, a concerto for piano and orchestra, two orchestra suites, chamber music, a ballet, and a light opera. Of her piano works, the most popular are *The Flatterer*, *Pas des Amphores*, *La Zingara*, *Valse Caprice*, *Air de Ballet*, and *Scarf Dance*, the latter having a reported sale of over five million copies.

The piano solo, *The Flatterer* will be found on Page 32 of this month's music section.



**CORRECTION — PLEASE**

In the June and July issues of ETUDE we were guilty of error in the advertisements for Lewis Arfine. An incorrect address was given. Therefore, we would appreciate it most sincerely if all ETUDE readers who endeavored to contact this company would again write to them at their correct address: LEWIS ARFINE MUSIC, Dept. 302, 117 W. 48th St., N.Y.C. 36, N. Y.

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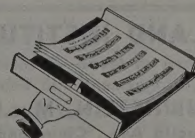
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# Musical Oddities

By NICOLAS SLONIMSKY

AMONG MUSICAL curiosities, one book has become a collector's item, not because of the novelty of its contents, but because of its extraordinary English. It is an anthology of opera plots, translated from German by one F. Charley and published in London in the 1890's. Here is a sample quotation: "Turandot is happy: Kalaf has loosed all her riddle and she hopes now to get him *als* bridegroom." The *als* is of course the German word for *as*. One of the characters is described as "a girl of eminent beauty against her will." There is a scene depicting "a battle with the revolting peasants."

Some translations of books on music recently published in America furnish their share of baffled amusement. Thus, a book on modern music refers to "grand nones." It takes quite a bit of guessing to understand that these strange entities are major ninths. In a book on Moussorgsky, there are constant references in the text to minor gammas, major gammas, and chromatic gammas. These gammas have no relation to gamma rays: they are simply transliterations of the Russian word for scale, which in turn is derived from the French word "gamme."

One of the most humorous examples of musical English as "she is wrote" is furnished by the polyglot program of the 1949 Festival of Contemporary Music, given in Palermo, Sicily. In one of the biographical sketches in the program book the following compositions are listed under the caption OPERAS: "a concert for piano, strings and battery; three melodies on some poems." Of course, the word Operas is a

literal rendering of the Italian word "Opere," which means Works. In the "Plan of the Opera" the Palermo program explains that "the theme is exposed by the Instrumental Corp." The reader learns further that in the second variation the theme is "subdivided among the mouth-instruments. There is a rhythmic canon in the fourth variation in which the theme "passes from one instrument unto the other."

THE ANALYSIS of a "Concerto for Two Pianos" by an Italian composer gives these particulars: "The first tempo opens with an introduction in the form of obstinate in which themes are exposed." The hapless translator, working hard with an Italian-English dictionary, did not realize that the Italian words Concerto and Ostinato are accepted musical terms in any language! He goes on to say that "in the grave that follows, such elements reappear spaced, extended so flatly so to reach an expressive remembrance of their affirmation . . . The second tempo opens with a rhythm of Sicilian, and concludes itself with a slow and progressive dispersion of the theme-elements." The program note ends with this statement: "Through a continuous counterpointistic crescendo, all themes of the exposed subject are picked once again and reduced to one sole horizontal line and then vertical."

Here is a wonderful telescoping of words in a biographical sketch in the Palermo program: "In later years, production marks a pause and his activity is above all turned to the musical technique problem."

study and particularly to those more respondent to his own expressive exigencies. His recent compositions that have reported greater consent are," etc. One of the movements of a work on the Palermo program is listed as "Man's Caducity" (a desperate attempt to transliterate the Italian word for Fall); another is described as "panic expressions thinking of the final day."

*The following* makes a grim reading: "Hartmann's first opera executions had place in Munich; for the twelve years following he could rely only on foreign executions."

WHEN IN DOUBT as to the right word, the translator of the Palermo Festival program uses hyphenated synonyms, and speaks of a "baby-child" or a "reply-answer." In one instance, the translator, in his eagerness to please the English-speaking readers, has rendered into English even the last name of the composer Hans Erich Apostel, referring to him in the biographical sketch as Apostle.

*There are* frequent mentions of "camera music." It has, however, nothing to do with photography, but relates to chamber music.

*Here are* a few sentences from an opera plot: "Orpheus accepts, and after a brief descent in the dark kingdom, comes back with the nice-joyful Nymph. This is a good occasion for him to profuse triumphant Latin verses. But, alas, inadvertently, he turns around and . . . behold Euridice snatched back into Hell by the underworld guardians."

*An excerpt* from the libretto of "The Cyclop" reads as follows: "Ulysses that drives into Polyphemus' eye is the brief and well-known fable; it is the little courageous but intelligent man that wins the great giant."

*The President* of the Steering Committee of the Palermo Festival strikes the right note when he writes in the introduction to the program book: "The task which we have imposed on ourselves obliges us to render due merit to all those bodies and persons who have so validly

concurrent and collaborated towards the realization of this uneasy but complex enterprise. When later in our curt life, each and every one of us shall have as a sweet leitmotif in the symphony of souvenirs the vision of this Sunny Island on the background of limpid blue skies and celestial harmonies, we shall feel to have been fully paid up for the enthusiastic preparation of nine days of spiritual retreat."

*Hans von Buelow* used to call Festivals "Festivals."

LEO SLÉZAK was as famous for his wit as for his singing. He perpetrated his best-known witticism when the swan failed to make its appearance to carry him away in the last act of "Lohengrin." Slézak whispered: "When does the next swan leave?"

Slézak's autobiographical sketch written for the Tonkunst-Kalender of 1925 is a gem of urbanity. "I was born on August 18," he wrote, "but I will not divulge the year, because they will not believe me anyway, and, on the assumption that I am not telling the truth, they will add at least three to four years to my age. I was a bottle baby. It was possible then because there was plenty of milk. (Slézak wrote this when Germany had an acute milk shortage.) I attended kindergarten, primary school, and four grades of high school. I did best of all in kindergarten. My modesty forbids me to admit that I am a prodigy and a star of the first magnitude on the artistic firmament. I am an honorary member of the National Costume Society, and a contributing member of the Volunteer Fire Brigade, and I collect stamps. I have given up collecting thousand-mark bills because they are worthless. (This was written during German inflation.) I have been married for some years, and have a son and a daughter. (The son, Walter Slézak, is now a well-known movie actor.) My whole family nags me constantly, and I am under strict orders not to overeat, because if I put on too much fat, it would end my career as a singer of love songs."

THE END

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## COMING IN SEPTEMBER

The September issue of ETUDE will include a number of articles of unusual interest and educational value. There will be a highly valuable story by the noted Metropolitan Opera singer, Jarmila Novotna, on "What to Do On the Stage," in which the importance of stage deportment is stressed.

In another colorful and timely story, Verna Arvey gives a most interesting account of the Royal Ballet of Denmark and the active support given it by the Royal Family of that country. "Denmark's Royalty Bows to the Ballet and Its Composers" is one of the highlights of the September issue. . . . "Your Child and the Practice Problem," by Ernest Weidner is a solid down-to-earth discussion of this eternal problem of getting children to practice.

One of the most popular and interesting programs on the air is "The Telephone Hour," heard and seen by millions every week. The article in the September issue, "Backstage at the Telephone Hour," tells about it. In this story which Wallace Magill told to Rose Heylbut, the reader is taken right back of the scenes and learns first hand all the details connected with putting one of the big radio programs on the air.

These and other articles with varied appeal will mark the September issue as one of the best ever. Don't miss it.

## New Records

(Continued from Page 3)

Choral Ensemble, is made up of ninety young people chosen by audition from nearly 4 thousand applicants. It has become in a remarkably short time, the foremost ensemble of its kind in Poland. The seven songs are typical of the folk music of Poland. Texts of the numbers are supplied. The reverse side carries a fine recording of a Suite of Ancient Polish Airs and Dances written by Andrzej Panufnik, one of Poland's leading contemporary composers. (Vanguard, one LP disc).

Verdi: *Quattro Pezzi Sacri (Stabat Mater, Ave Maria, Laudí Alla Vergine, Te Deum)*

The Four Sacred Pieces were written by Verdi some 22 years after the Requiem and show a marked increase in depth of sacredness, and a more advanced technique. Verdi wrote these pieces in 1896, and it was not until April 7, 1898, upon the intervention of his librettist, Boito, that he permitted their performance. They were immediately acclaimed and have been frequently presented. The Stabat Mater and the Te Deum are scored for chorus and orchestra, while the Ave Maria is scored for 4-part chorus a cappella and Laudí Alla Vergine is written for 4-part boys' or women's voices, a cappella. This recording is in every way meritorious. The Vienna Kammerchor does some thrilling singing and they are ably supported by the Orchestra of the Vienna State Opera under the capable and inspired direction of Henry Swoboda (Concert Hall, one LP disc).

Beethoven: *Christus am Oelberg (Christ on the Mount of Olives), Op. 85*

Enthusiasts of choral singing will revel in the recording of this highly dramatic oratorio by the great master of Bonn. The entire work was written, according to Beethoven's own statement, in fourteen days. It was first performed in 1803 and immediately became popular, being performed five times in Vienna in the year following its première. In this recording there are thrilling moments when soloists and chorus seem inspired by the magnificence of the music to do even better than their best. Margit Opawsky, so-

prano; Radko Delorco, tenor; and Walter Berry, bass are the capable soloists, with the Vienna Kammerchor, supported by the Orchestra of the Vienna State Opera, conducted by Henry Swoboda. (Concert Hall, one LP disc).

Mendelssohn: *Fingal's Cave Overture*

Rimsky-Korsakoff: *Capriccio Espagnol*

Tchaikovsky: *Marche Slave*

The deservedly well known Boston Pops Orchestra, conducted by Arthur Fiedler contributes splendid performances of these favorite works, here presented in long-playing recordings. They are played in the usual suave manner that one has come to expect from the Boston Pops. (Victor, one 10-inch disc).

Mendelssohn: *Concerto in A-flat for 2 Pianos*

Here is a recording of a highly interesting work; for it is a product of the youthful Mendelssohn, who at the age of 15, astounded Moscheles with his finished manuscripts of concertos, symphonies and piano pieces. That the Concerto in A-flat was among these, there can be no doubt. The work was never published, as Mendelssohn considered it an unworthy product of his youth. It remained in manuscript until its revival several years ago.

It is played in this recording by Orazio Frugoni and Annarosa Taddei with the Vienna Symphony conducted by Rudolf Moralt. (Vox, one disc.)

Prokofiev: *Winter Holiday*

Serge Prokofiev has given us in this children's suite a vivid picture of the joys of childhood in northern countries; snow-balling, sledging, ice-skating. The music has all the melodic appeal which characterizes Prokofiev's "Peter and the Wolf," and it seems certain that "Winter Holiday" will stand equally in high favor with young people. The work is effectively presented by a children's chorus, conducted by Sokolov with the State Radio Orchestra of the U.S.S.R., Samuel Samosud, conducting. On the reverse of the disc is Moldavian Suite by N. Peiko performed by N. Rachlin and the State Radio Orchestra of the U.S.S.R. (Westminster, one disc.)

THE END

# BOOKSHELF

By DALE ANDERSON

The Theater Dictionary  
by Wilfred Granville

Ho! Ho! Here we have it,—a glossary of the jargon of the theater which explains to your reviewer why, when he is with a group of stage folk, he is soon bewildered by the patois of terms which seem to have no connection with life in front of the footlights. Suppose you should hear for instance, "The slinger threw the lines across the stage to a slick man who knew his business. It was just before the rag went down. The punks did not know what it was all about, but any Pros or P.A. could have told them. However, they waited to give the next act the o-o. The nut was too high to insure success. The rag ascended and all the ushers started to mussitate. The manager advised the author to kill-baby. A hooper came out and tried some hokum but the ghost did not walk that night." All of which translated might read; "The prompter shouted the lines across the stage to a smart actor who knew his business. It was just before the curtain went down. The bucolic audience did not know what it was all about, but any professional or publicity agent could have told them. However, they waited to give the next act the once over. The operating expense was too high to insure success. The curtain went up and all the men who pushed scenery around, began to move their lips without making a sound. The manager advised the author to cut out a baby footlight. A dancer came out and tried some comic business, but no salaries were paid that night."

All in all the writer found "The Theater Dictionary" a most curious and interesting spot-light upon the life behind the asbestos curtain. *Philosophical Library* \$5.00

Harmonic Practice  
by Roger Sessions

As an American, your reviewer takes great pride in stating his opinion that Roger Sessions' 441-page harmony seems to him the most logical, understandable and comprehensive work upon the sub-

ject he has yet seen in any language.

The evolution of harmony from the medieval modes and the polyphonic system was gradual, but none the less pronounced. One of the first to explore the subject was Gioseffo Zarlino, an Italian Franciscan Monk born in Chioggia in 1517 and died in Venice in 1590. He wrote treatises upon Harmony, Counterpoint and Canon. It was not until 1726 however, that the French composer Jean-Philippe Rameau wrote his "Nouveau Systeme du Musique Theorique," in which he developed his theory of chords built on fundamental basses or roots. This theory has influenced most all books on harmony since its publication. There are now obtainable well over one hundred works upon harmony, some of trivial consequence and others of real import. Many other volumes have fallen into disuse and are only to be seen in well-stocked libraries. The works of Beethoven's teacher, J. G. Albrechtsberger (Composition 1790), Adolf B. Work (Musical Composition 4 Vols.) have become Museum pieces. The earlier books upon harmony were often like police regulations. They told the student what he could do and what he could not do. For instance, up to the time of Monteverdi, unprepared sevenths were taboo. Monteverdi thought that used in the right way they might be beautiful; soon they became commonplace to the composers. Your reviewer was taught to look upon parallel fifths as a form of original sin.

In our day and generation, most Americans have been nurtured upon the harmonies of Ernst Friedrich Richter, George W. Chadwick, Ludwig Buhsler, C. H. Kitson, Hugh A. Clarke, Stephen A. Emery, Percy Goetschius, S. Jadasohn, Homer A. Norris, Preston Ware Orem, Francis L. York, George Wedge, Walter Piston, Sir John Stainer and others.

Your reviewer finds in Dr. Sessions' new work, something lacking in many other harmonies and that is the leisurely, unpedantic

manner in which the subject is fed to the student. The study of harmony is valuable or worthless depending upon how it is received by the student. The writer recently asked a student if she had studied harmony. "Oh yes," she replied, "I got through that in six months of my Freshman year." Investigation of course, showed that she had very little knowledge of the subject. Richard Wagner is said to have completed his study of harmony with Christopher H. Muller and with Theodore Weinlig in a relatively few months. But Wagner was Wagner and a genius. Few composers had anything like his receptivity. Imagine as a boy of thirteen, Wagner translated from the Greek to German, the first, second and third books from Homer's "Odyssey" and also "Achille's Joy in Victory." This was what possibly led to the remark attributed to Liszt, "Wagner knew harmony when he was born."

Possibly one of the reasons why we in America remained behind the great European masters so long was that we attempted to accomplish in a few months what took superior minds years to master. "Hurry! Hurry! Hurry! Hurry!", became a curse with much art effort in America. Dr. Sessions' treatment of intervals is especially deliberate and clear. Intervals and triads and sevenths as well as root relationships must be mentally masticated before one can proceed in harmony. Therefore your reviewer applauds the "stufenweise" or "step by step" method of progress which Dr. Sessions has employed. His treatment of accessory tones as well as harmonic elaboration, tonicization and modulation through the unaltered Diatonic Scale, Exotic Variants and Augmented Sixth chords, are all distinctive and useful. He forges ahead never asking the student to leap over chasms, and he has employed a vocabulary which is definitive and clear at all times. "Harmonic Practice" has over eight hundred notation examples.

Dr. Sessions was born in Brooklyn in 1896. He graduated from Harvard with a B.A. in 1915. He then received a B.M. at Yale under Horatio Parker. He then studied with Ernest Bloch. From 1917 to 1921, he taught Theory at Smith College. He lived in Europe from 1925 to 1933. Upon his return to America, he taught at Princeton and is now Professor of Musical Composition at the University of California at Berkeley.

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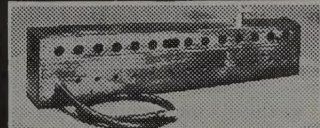
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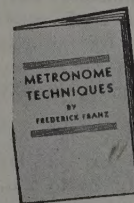


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# Music

The 23rd annual **Chicagoland Music Festival** will be held at Soldiers Field, Chicago on August 23. Henry Weber, general musical director, with his staff, has arranged a lengthy program crammed with stars of opera, concerts, radio and television. Occupying a prominent part in the program also will be the announcement of the winners of various musical contests which have been conducted preliminary to the festival itself. Three distinguished guests will be Rise Stevens, opera star, Paul Laval, noted conductor of the Band of America and Will Rossiter, Chicago's 85-year old composer and music publisher.

**Wallace Goodrich**, director emeritus of the New England Conservatory of Music died in Boston on June 6 at the age of 81. He had retired in 1942 after forty-two years devoted to the work of the Conservatory. He held various important posts as organist and conductor.

**A Cantors Institute**, the first of its kind to be established in the country will be inaugurated in October by The Jewish Theological Seminary of America. The Institute will offer a six-year course leading to the degree of Bachelor of Sacred Music. Upon completion of the course graduates of the Institute will be qualified to occupy posts as Cantors and directors of music throughout the country.

**The Philadelphia Orchestra Association** and the American Symphony Orchestra League, Inc. are jointly sponsoring a project unique in American symphony orchestra history. Through the plan an opportunity is provided for a limited number of conductors of community and non-professional orchestras to work with Eugene Ormandy and the Philadelphia Orchestra in a concentrated series of rehearsals and conferences to be held from September 30 through October 4. The community symphony conductors will be enabled to choose as study subjects a few musical works which they will be using with their own orchestras during the coming season.

The fifteenth annual Carmel-by-the-Sea **Bach Festival** was held in Carmel, California July 14 to 20. Under the baton of conductor Gastone Usgli, some of the best known of the instrumental and choral works of Bach were included in the week's

programs with the closing programs being given over to the Mass in B minor.

**Dr. Raymond M. Burrows**, Professor of Music Education at Columbia University and widely known in music educational fields, died in New York City on May 31. Dr. Burrows with Dr. Anthony Loudis had toured the country as a two-piano team. He gained prominence as a piano teacher and lately had specialized in group instruction. He had given lectures and demonstrations of his class piano teaching procedures before some of the leading educational groups. He had been associated with Columbia University since 1927.

**Dr. Robert A. Choate**, for the past two years head of the Northwestern University School of Music Teacher Training Studies, and widely known in the west as a distinguished music educator, has been appointed Dean of Boston University's College of Music, effective August 1.

**Rossetter G. Cole**, organist-composer of national repute, former president of the Music Teachers National Association, died at Lake Bluff, Illinois, May 18, 1952, at the age of 86. He had been active in Chicago from 1902 to his retirement. His compositions included symphonies, choral works, and smaller pieces.

**"La Clemanza di Tito,"** the last opera written by Mozart will be presented at Tanglewood in August by the opera department of the Berkshire Music Center. Boris Goldovsky will have charge and it is believed this will be the first complete presentation of the opera in America. It will be given under the title "Titus" with a new English translation by Sarah Caldwell.

**Leon Fleisher**, 24-year-old pianist from San Francisco is the winner of the Queen Elizabeth of Belgium International Musical Competition of 1952, considered the most important musical contest in the world. The award in money amounts to approximately \$3000 and there are also appearances with orchestras in Europe.

**The Danish State Symphony Orchestra** will tour the United States in the fall, giving thirty-eight concerts in a 45-day period.

For their appearance in Philadelphia the orchestra will be conducted by Eugene Ormandy, and when they play in Chicago the conductor will be Nikolai Malko who was one of the founders of the orchestra.

**Emma Eames**, American soprano who was a member of the Metropolitan Opera from 1891 to 1909, died in New York City on June 13 at the age of 84. She had retired in 1912. One of the great operatic sopranos of all time, she sang at the "Met" during a period which boasted Caruso, Melba, the de Reszke brothers, Plançon, Schumann-Heink, Calve, Homer and Farrar.

**Leonard Bernstein's** short opera, "Trouble in Tahiti," had its première at Brandeis University at Waltham, Mass. on June 12. The leading rôles were sung by Nel Tangeman and David Alkinson. The

performance was conducted by Mr. Bernstein and according to reports, "the production pleased the audience of more than 3000."

The 8th annual **Philadelphia Musical Festival**, sponsored by the Philadelphia Inquirer Charities Inc. was given in Philadelphia on June 13 before an audience of some 90,000 persons. Alexander Smallens conducted the Festival Symphony Orchestra and Ed Sullivan was the Master of Ceremonies. The long program had many stars from the operatic and entertainment world, and a number of excellent choral and instrumental groups. The all-Philadelphia Senior High School Chorus, directed by Louis G. Werson, and the Philadelphia Suburban High School Chorus, conducted by Clyde Dengler made valuable contributions to the program.

(Continued on Page 60)

## COMPETITIONS (For details, write to sponsor listed)

- The American Guild of Organists Prize Anthem Contest, Award \$100 and publication offered by The H. W. Gray Company, Inc. Closing date January 1, 1953. American Guild of Organists, 630 Fifth Avenue, New York 20.
- Northern California Harpists' Association Composition Contest. Two \$100 awards. Closing date January 1, 1953. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 3, California.
- Composition Contest, for women composers, sponsored by Delta Omicron. Award \$150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address Lela Hammer, Contest Chairman, American Conservatory of Music, Kimball Building, Chicago 4, Illinois.
- The 20th Biennial Young Artists Auditions of the National Federation of Music Clubs. Classifications: piano, voice, violin, string quartet. Awards in all classes. Finals in the spring of 1953. All details from Mrs. R. E. Wendland, 1204 N. Third Street, Temple, Texas.
- The 13th Biennial Student Auditions of the National Federation of Music Clubs. Awards, State and National. Spring of 1953. Mrs. Floride Cox, 207 River Street, Belton, South Carolina.
- Mendelssohn Glee Club, N. Y. C., second annual Award Contest for the best original male chorus. \$100.00 prize. Closing date January 1, 1953. Details from Mendelssohn Glee Club, 154 W. 18th St., New York 11, N. Y.
- Seventh annual Ernest Bloch Award. Sponsored by The United Temple Chorus. Composition Contest open to all composers. Prize \$150 and publication. Closing date October 15, 1952. United Temple Chorus, Box 18, Hewlett, N. Y.
- Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Contest closes August 31, 1952. Complete rules from Everett Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.
- Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, \$1000; second prize, \$500; four prizes of \$250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.
- Sixth Annual Composition Contest sponsored by the Friends of Harvey Gaul, Inc. Open to all composers. Prize \$400 for best one-act opera. Closing date December 1, 1952. Victor Sawdek, Chairman, 315 Shady Ave., Pittsburgh 6, Pa.

# *The Making of a Violinist*

From a conference with Michael Rabin,  
sensational young violinist  
(and his parents)



## *As told to Rose Heylbut*

WHEN Zino Francescatti listed a movement from the Bach Concerto for two violins on a recent Telephone Hour broadcast, he sought among his eminent colleagues for a partner who could most nearly approximate his own standards of musicianship and performance values. His choice fell on Michael Rabin. Young Mr. Rabin had less than two years of professional experience which still averaged a good proportion to his years of living as he had not then reached his sixteenth birthday.

Michael Rabin's sixteen years include immensely successful appearances with the Telephone Hour, with the New York Philharmonic-Symphony, Carnegie Hall recitals, and recitals and orchestral performances throughout the country; but his most interesting experiences center around the development which made the appearances possible. He says that he doesn't remember "beginning" music—it has always been as much a part of home life as the family itself.

Michael's father, George Rabin, is a violinist with the Philharmonic-Symphony. His mother, Jeanne, a Juilliard graduate, is a former concert pianist who now limits her professional activities to accompanying her son. As a baby, Michael would crawl under the piano and hum along while his mother practiced. Nights, from his bed, he would listen to his parents' ensemble playing in the living-room. Around the age of three, he demonstrated absolute pitch by identifying the tonalities of automobile horns in the street. At five, he began piano lessons with his mother, showing such aptitude that he mastered the Bach Inventions and early sonatas of Haydn and Mozart within two years.

Then, when Michael was seven, the family visited a physician friend who was an amateur musician with a collection of violins. One of these, though not a toy, was of miniature size. Having seen only full-sized violins, Michael became fascinated with it,

spent the evening playing tone games, and finally took the little instrument home with him. His father gave him random hints on the management of strings and bow, and suddenly Michael was playing the violin. For a while he studied both violin and piano with his parents. Then, at eight, he expressed a preference for the violin "because you have greater variety of tone color." At that point, Mr. Rabin thought the child's gift warranted more intensive training than he could give him, and placed Michael under Ivan Galamian, who has remained his only teacher.

"For eight or nine months, I worked at nothing but technical development," Michael states. "And after having made music on the piano, it was no joke—all the time scales and bows! But I found that my piano work was a great help. After you've dealt with fixed notes, you have a basis of intonation. Even if you mean to stay with the violin, I think it's a good idea to know something about the piano first. You have to do a lot of self-correction in getting used to making tone on the strings, and the piano gives you the basis.

"I had three lessons a week, and worked four hours a day. For the longest while it was nothing but exercises and scales (one octave, two, three; first slowly, then more rapidly), changing bows and changing rhythms to develop the different characteristics of the bow. For instance, I'd play a scale with all the rhythmic variations of two-four time I could think of—dotted quarter and eighth, dotted eighth and sixteenths, and so on.

"My real luck was having help at practice as well as at lessons. My mother always listened to me while I worked, keeping me up to standard on the things you don't always remember—rest-durations, fingerings, indications, consulting the text when you're not sure. Supervised practice is a wonderful idea; you learn more accurately and, in time, you develop accurate habits. Then there's

nothing to un-learn at lessons. I still work better when one of the family's around.

"Today, my practice schedule begins with an early morning warm-up—scales, of course, plain, in thirds, sixths, octaves, and tenths; then exercises; then a review of whatever technical problems I've been working on. I also enjoy warming up with something that isn't just a drill, but music—maybe a Paganini Caprice. I get pet works of this kind. For a while, I'd play Scriabine's Etude in Thirds every day. Then I took one of the *perpetuo mobile* works. Now I dig into Paganini. After that, I'm ready for the compositions. Naturally, I work at them as music, but I like to take difficult spots out of context and practice them as exercises."

Michael has never had to struggle with musical problems. However, there have been practice difficulties. "Sometimes I get careless," he confesses.

"No matter how much a youngster loves music," said Mrs. Rabin, "he's bound to be bored by straight technical work. And it isn't enough to tell him it's necessary. As I see it, the only cure is to infuse a measure of interest into the repetition of scales and exercises, so that he'll want to keep on. It's a mistake to sugarcoat drill patterns with meaningless little 'pieces'—simply, the groundwork must be done as groundwork—but by using a little ingenuity, one can awaken the child's natural enthusiasm. For example, Michael and I would have 'contests'—See if you can play a one-octave scale perfectly; see if you can spot a flaw before I do. Then we had the marble trick. I once read that a great pianist—maybe De Pachmann—used to keep a little dish of pebbles on the piano, and take one out each time he finished a certain exercise. We had no pebbles, so we used marbles; eight in a plate, and one came out when the drill of the moment was completed. Then we added side interest! The exercise had to be not only played, but played perfectly. One mistake—any kind of mistake—and the taken-out marbles were put back, the score was wiped out, and we began all over again. A flaw in the eighth repetition would mean sixteen exercises!"

"And then there was the mirror," put in Michael, remembering the past. "To get the best sound, your bow must go perfectly straight—direction, you know. It's terribly important, especially when you get to the end of the bow. Well, there was a time when the bow wouldn't keep straight. I got careless, I guess. . . . Then I went before a mirror to practice, and when I saw how that bow was sliding around, I straightened it in a hurry! It sometimes takes a big jolt like that to wake you up. When something goes wrong, I try to think out what causes the trouble before trying to correct it. When you know *what* is wrong, and *why*, it helps you more than just having someone tell you what to do with your hands."

During the training years, moments of carelessness were a sign that a vacation was due, and for a week Michael would be excused from practice. The first day passed in high fettle. If the family was in town, Michael would take long exploratory walks, or tinker with the mechanics of radio (at which he is adept); in summer, when they were at Galamian's camp, he'd go fishing. The second day, then, he'd intersperse his fun with moments of thoughtfulness. By the third day, he'd take up his violin—not to practice, just to play. The fourth day found him asking permission to go back to routine.

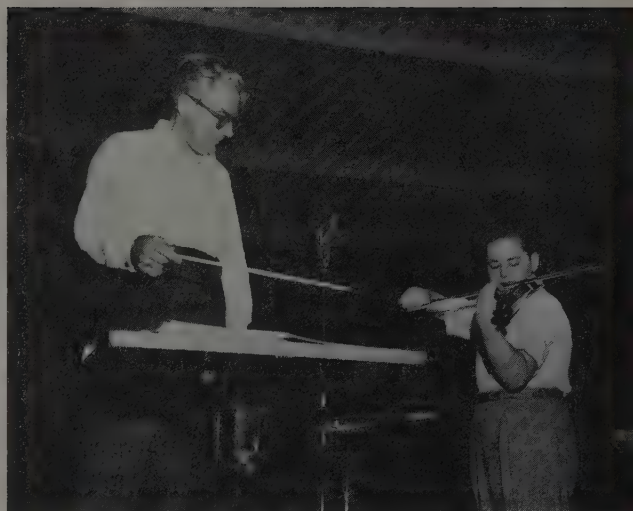
"Once," said Michael, "I practiced badly—really, it was awful—because I wanted to go fishing, so Mother said, 'All right, go ahead.' And I didn't catch a thing. Next day, the same. Then I got tired of doing nothing, and I practiced the best I knew how—and what do you think? Right after, I caught two bass and a perch!"

"Musical fish, probably," said Mrs. Rabin.

"Because of the scales. . ." grinned Michael.

The Rabins have no formula for inculcating musicality (as apart from sound musical habits). "I may be wrong," says Mrs. Rabin, "but I believe that genuine musicianship is definitely a matter

(Continued on Page 52)



Donald Vorhees, maestro of the Bell Telephone Orchestra, rehearsing with Michael Rabin for a broadcast appearance.



(above) George Rabin (father), Michael, Bertine (sister), and Jeanne Rabin (mother) get together for family music making.

(below) Zino Francescatti and Michael Rabin just before their recent joint appearance on the Bell Telephone Hour.



# Piano Classes —

## More Work, but Worth It!



Richard H. Werder



A group of private teachers studying class procedures under Dr. Werder and James Reistrup.

Here are words of wisdom on this all-important subject from one who has had much practical experience in class teaching.

by Richard H. Werder

**I**'VE WORKED harder at my teaching this past month than I ever have," a private piano teacher said to me after her first few weeks experience with class piano instruction. "Children in my beginning classes enjoy themselves so much and work so hard at their lessons, my private teaching is beginning to seem dull by comparison," said another.

Statements such as these and the remarkable interest evidenced by parents and children in class work during recent years would seem to make it important for every studio teacher to look into the possibilities of piano instruction of this type. Accepted as a part of the modern music curriculum by outstanding authorities in music education throughout the nation, the principles of group teaching—particularly at the elementary level—are recognized as being of special value to youngsters in meeting the social and emotional demands of the present-day home and school environment.

While those of us who have experienced the emotional and educational rewards of group teaching are apt to wax over-enthusiastic about its potentialities, it is by

no means a cure-all for the piano teacher. But just as private teaching has advantages which cannot be duplicated, so group teaching, as it has been developed in recent years, has possibilities and advantages which cannot be obtained in the private situation. Group teaching, at first thought, would appear to be merely an attempt to mass educate piano pupils with the obvious inherent flaws and pitfalls of mass education. This is not so, however, and the purpose of the next few paragraphs is to explain to the interested teacher the basic advantages and possibilities of this work.

Certain fundamentals of piano teaching are generally recognized and accepted as basic components of good music education. First of all, musical performance general-

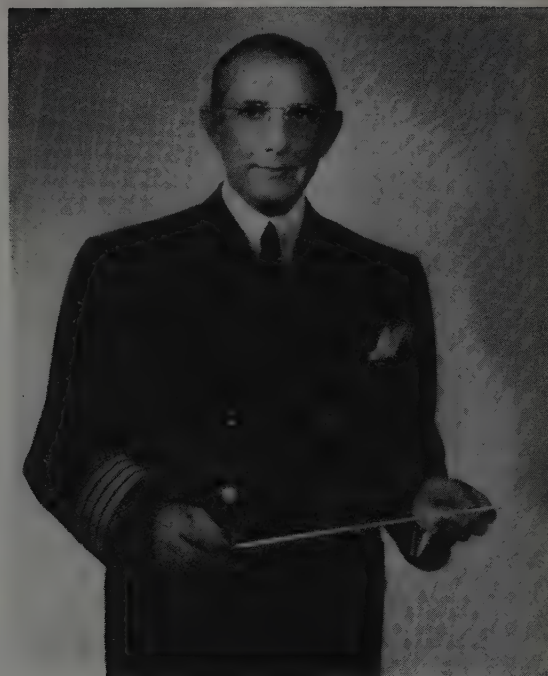
ly, and piano playing particularly, is a form of social and emotional self-expression—for the eight-year old as well as the concert artist and more important to the youngster than the professional. As such, teachers must present the principles of piano playing simply and directly. The initial desire of the child for such self-expression must not be frustrated and warped by dull technical obstacles at any time during his first period of piano study. Secondly, the basic functions of technique must be recognized as few and easy to teach. While every youngster's hand and physical equipment varies somewhat from every other child's, the basic elements which govern the development of a solid technic are in almost every case the same, with varying emphases in individual cases. The teacher who cannot present the fundamentals in an interesting way, relying primarily upon appealing piano pieces for their presentation, is not doing justice to her children. With these considerations in mind, let us examine some of the challenges which the private teacher, toying with the idea of doing some class teaching,

(Continued on Page 62)

Dr. Werder is the Director of the Campbell School of Music in Washington, D.C., and is a member of the faculty of the Music Department of the Catholic University of America. He is a graduate of Columbia University and is prominent as a concert pianist on the East Coast. He has lectured and assisted in the organization of piano classes throughout the country.

*The inspiring story of a 43-year  
old band in a west coast city,  
and what it means to the  
citizenry of that city.*

*by Frank C. Clark*



Eugene La Barre

## *Municipal Band Extraordinary*

ON SUNDAY, March 23rd, the City of Long Beach, California, in a gala concert complete with flowers, speeches, and an unusual guest, celebrated the forty-third anniversary of its world-famous Municipal Band. It is surprising that a municipal band should attain such longevity in these precarious times for musical organizations; but what is especially amazing about the City of Long Beach and what justifies its jubilation, is the fact that its band has functioned without interruption, on a full-time basis, since March 1909. Long Beach points to this record with pride; knowing that it is without equal in the history of music.

Floral tributes and congratulatory telegrams were the order of the day, but the highlight was supplied by Director Eugene La Barre when he presented as his guest, the man who nearly half a century before had started it all, Mr. E. H. Willey. Mr. Willey, now 73, lean and alert, the man whose vision and initiative had conceived the original Long Beach Municipal Band and who had directed its first concert, took over the baton. There followed an energetic and faultless rendition of several numbers taken from the band's initial program that brought an ovation from the audience, the

like of which Mr. Willey probably had not experienced in all his years. Nostalgic tears flowed freely.

The program was a memorable one, fittingly, for the occasion was indeed great. It celebrated the fact that this city of less than 300,000 people, through the years that have brought two terrible wars, a gnawing depression, and even a devastating earthquake, has somehow managed to maintain and support a major musical organization and to keep it functioning on a full-pay basis. Almost unbelievable is it that this small city has been able to muster the will and the means to furnish to its citizens and visitors daily band concerts of the highest quality for 43 years. Immediately there comes to mind the dual question: *why* did the city go to such lengths to do this; and *how* was it accomplished?

The *why* is answered by the fact that the pioneer people of Long Beach came from the midwest, particularly from Iowa. They had been raised with and educated to band music, so it was natural that their esthetic thoughts and tastes should turn to the concert band for a medium of expression. They wanted their own band so that they could enjoy its music and they wanted a band of

their own to put on display at festive and civic occasions. As they were enthusiastic about their new city, so were they enthusiastic about its band. Pride dictated that it should be one worth writing home about.

And write home they did. Other coastal cities in California had good beaches, orange trees, and a share of congenial climate, but none had a musical organization in the least comparable to the Long Beach Municipal Band. It became the clinching persuader in enticing relatives, friends, and neighbors from back home. The band became a tourists' *must*. At the concert pavilion they relaxed, gossiped, absorbed sunshine, and mellowed in temperament with the excellent music. They came to visit; they heard; they saw; they liked it. They stayed.

Soon, in the vaults of the Long Beach banks there was stacked much gold, the hard-won gleanings from the harvest fields of the land of corn and plenty.

The Real Estate Dealers Association took note; the Chamber of Commerce, Kiwanis and Lions Clubs, and the Apartment House Owners Association extended enthusiastic blessings; the Municipal Band found itself entrenched as a prime economic factor in



The Long Beach (California) Municipal Band with its director, Eugene La Barre, ready for one of its many appearances.

the life of the city. That is the story of *why* Long Beach has maintained a band for 43 years.

It is quite easy to explain *how* Long Beach has maintained its band. Since the beginning the band's expenses have been met by direct property taxation. In accordance with the City Charter a levy of .0444 per \$100.00 assessed property value is made, the item appearing separately on each tax bill under the heading "Band Tax." Every taxpayer knows the exact cost of the band to him, no effort being made to conceal the fact. Some idea of the value Long Beach places on its band can be gained by considering that the band budget for the year 1952 is \$168,000. That is a lot of money. However, when divided by the population of the city it amounts to only 68 cents per person, small cost indeed for such a potent publicity medium.

Even so, there are values greater than gold. The intangible effects of the band upon the social, educational, and cultural life of the city are incalculable. By these, also, Long Beach is enriched.

Mayor Burton Chace desires a band at the airport to meet an important official of the Government. Just the placing of a telephone call to Mr. La Barre assures him that one of the finest bands in the nation will greet the dignitary—at no added expense to the city. A fraternal convention gets under way at the municipal auditorium to the accompaniment of stirring and ap-

propriate music. A new admiral assumes command of the Long Beach Naval District; a war-scarred cruiser returns from Korea. To these occasions the presence of the Municipal Band adds life and dignity.

A vast interurban audience has been entertained daily for 22 years via broadcasts or concerts over California stations. This good-neighbor policy has won many friends for the city and added greatly to its weekend and holiday population.

Educationally, the broadcasts have proved very successful. Using them as examples for emulation, instructors find them an invaluable aid in teaching, and a pilgrimage to Long Beach to hear a concert is an eagerly-awaited event in the life of many school bands. Requests for numbers of particular interest to the students are always fulfilled, and invitation to attend rehearsals, so that the band can be observed under workshop conditions, is generously extended.

**The Educational** and cultural aspects of the band are further attested by the fact that ten of the younger members are natives of Long Beach and products of Long Beach schools. For the most part, these young men received their instrumental training from band musicians, becoming so proficient that they were able to win their jobs in open competition with instrumentalists from the country over. Thus, the Long Beach Band provides incentive to young

musicians, serving as a practical goal that is well worth working for. Its stimulating influence is manifest throughout the musical life of the city.

Civil service regulations govern the employment of musicians. All hiring is done by direct competitive examination, and privileges such as sick leave, vacation time, and retirement pay are accorded every band member. These good working conditions, unusual to the musician, make the job exceedingly desirable and contribute much to the excellence of the band. It is of interest to note that all band members are by choice affiliated with the American Federation of Musicians. This organization has always extended its whole-hearted support. Never, in the long history of the band, has there been an incidence of friction between the bandsmen and the management of the city.

Mr. Eugene La Barre, the present director of the band, succeeded to office in the fall of 1950, the sixth in a line of distinguished musicians who have ruled the destiny of the band through the years. Before him were Mr. Willey, Osa Foster, Dr. Herbert L. Clarke, B. A. Rolfe, and J. J. Richards, all of whom contributed to the fame of the organization and whose wise guidance insured its perpetuation.

Mr. La Barre came to Long Beach with abilities suited to the exacting requirements of the position. Originally serving as cornetist (*Continued on Page 64*)

Here's a teacher who found that  
the best way to get children to listen  
attentively to music is to give them a part in  
making it; which they do in their

# TOY SYMPHONY



The Toy Symphony Orchestra of the Community Congregational Church in Los Alamitos, California, of which the author of this article is director.

by *Adelaide K. Roeslein*

**T**HERE ARE many children in our grammar schools who do not have the opportunity of playing a musical instrument. There are also quite naturally many who do not possess musical talent.

But, regardless of musical talent of children, or the financial status of parents, all children can and should be taught to listen to good music. And by "listening," I mean thoughtful, intelligent listening.

In my own experience, it has been found that by far the best way to create not only the ability, but the willingness, to listen attentively to music is to give children a part in it. This has been done with all grades through the sixth, by means of Toy Symphony.

Although there has been no opportunity to try the experiment with boys of the

seventh and eighth grades, I have worked with girls of these grades and found them not only very much interested, but greatly fascinated.

Far too little material has been written and published on Toy Symphony work. It is important. It can be made to serve a real purpose in bringing music to underprivileged children and those who do not seem to possess musical talent.

Before going any further, let us see what Toy Symphony is—or rather, perhaps, what my own conception of it is in regard to the use made of it and the ultimate result or effect on the children. Although the instruments are the same as those used in the rhythm bands that are so much a part of the kindergarten and lower grades for teaching time and rhythm, the Toy Sym-

phony is used entirely to teach, or bring out, the expression of a musical number. That is, the accents, the crescendos and diminuendos, the loud and soft parts, and the staccatos can all be produced and emphasized by the Toy Symphony as an accompaniment to some solo instrument, or perhaps several.

It is putting it mildly to say that I have found both practice work and the actual presentations most effective. Not only are the children intrigued and fascinated, but the audiences have been thrilled with the performances, both in the auditorium and on the radio. And the children taking part were all above the second grade, thus proving that rhythm band instruments can be adapted to the older children as well as used for the primaries. And they listen willingly and attentively, even eagerly, for the proper place where they shall, themselves, become a part of the music.

In regard to instruments, the Toy Symphony has many possibilities. I have combed the dime stores for instruments of sound and effect, such as baby rattles, bells, crickets, and anything else that made a noise for which a use could be found. I have bought round celluloid baby rattles, removed the rattle through a slit in the side and then inserted just the right amount of rice or tiny pebbles, then closed the slit with Scotch tape. This provided a unique "swish, swish" which had a novel effect in certain types of music, especially Spanish and South American compositions. The sound was similar to that of the sand block.

Bells of all conceivable descriptions have been bought—big bells, little bells, high tinkly bells, brassy clanging bells—and each had its own place in a composition.

Sometimes the instruments were used mostly to create atmosphere, and sometimes only to bring out expression.

If there was a story behind the music, we studied and discussed that first. This, in itself, was a most interesting part of our study, but it also helped us to decide which instruments were the most appropriate to use for atmosphere.

When we were presenting a Spanish number, we stressed the castanets and rattles. If it was a Hungarian melody, especially on the Gypsy side, we used a great deal of tambourine work. For a solemn Indian number, particularly a war dance, we brought in the "boom, boom" of a toy bass drum. If a clock was the subject, we introduced the resounding tap of the wood block. If it was about the birds, the nightingale furnished the clue. For a Chinese number, we combined the wood block with some sort of effect on a Toy Xylophone, and sometimes used the triangles for a chime effect.

It should be understood, however, that in using certain instruments for atmosphere, the choice (*Continued on Page 56*)

# To Those High School Juniors and Seniors

*The rôle of public school music educator  
is not necessarily a bed of roses, but  
there are many rewards for the sincere  
worker not included in the monthly pay check.*

## WHY NOT MUSIC?

by J. LILIAN VANDEVERE

**Y**OUR PIANO PLAYING seems to draw the crowd around you, and hold it there. You can pour syrup over the latest hit song, give out with *Sweet Adeline* for the lads, or syncopate smartly. You go around humming that queer little folk song that the Glee Club picked up last week.

You turn on opera while you dry your hair. You save up for that Prokofieff record. You're always being roped in to help with the Sunday School youngsters when an entertainment is in the air. And still you say that you don't really know what you'll do after High School!

Can't you see a whole strawstack pointing toward a possible career in music. Oh, no—not the acrobatic arpeggios at some vocal studio! Neither does it mean listening to little Tommy as he blithely plays B with one hand and B-flat with the other. The field that offers independence, endless variety, and vital contact with children is that of the music supervisor, or, as she is now called, the Music Educator.

What special qualifications will you need for such work? Nothing elaborate, but there are certain essentials. The first is a clear, true singing voice. Nothing on the Patrice Munsel style; just a voice that keeps right with the tune all the time, and treats it gently.

Next comes the ability to play the piano with a fair degree of ease and accuracy. No brash boogie, but steady rhythm, and bass notes exactly as they're written. Most vital of all is honest enthusiasm for music, and lastly, endless patience. It's shiny dimes to a sugared doughnut that you can qualify.

If you've strummed a guitar, played in the school band or orchestra, or sung in a choir, chorus, or glee club, then you're already that much farther ahead on the music road.

Does it mean years of grind, before you'll be on your own? Not at all. But you'll need

a degree in Music Education after you finish High School. Many State Teachers Colleges, conservatories, and Universities have courses that will give you the training in this line of work, and also the chance for practice teaching. Some of these institutions have summer sessions where you may shorten the time of training while enjoying your vacation.

All such courses will include the Psychology of Teaching, and Music Methods. However, you can stand these when they are combined with conducting, choral training, and class work with children. Besides, you will enjoy working with other young people who appreciate good things, and who find their self-expression in music.

**What are** the prospects of a position, after you have taken such a course? You want to know, frankly, whether it will be worth the time and effort. If you have shown yourself capable and willing to work, there will more than likely be a position waiting for you. In many of these schools, heads of music departments or school board members come visiting in the spring, to interview promising seniors, regarding places that will be open in the fall. The more promise, the better the place!

You won't nudge the present Director of Music in Cleveland or Philadelphia off his desk chair—not the first year! You may land in some pin-point like Roaring Branch, population 2604, salary \$800. But right there—at that very pin-point—you may get a grip on your work, a sense of belonging, and a chance to be a real person in the community.

You'll probably have a finger in everything, from the Rhythm Band to a church choir, but it will be fascinating work. By the time you've got every last boy singing in Friday assembly, entertained the P.T.A., and put on a Christmas pageant, you'll wonder why you ever came so near to go-

ing home, the end of that first month.

You'll have to win over some of the regular grade teachers who will regard you as an upstart interruption of the sacred routine. They will raise the wail—"But we can't teach music!" You may have to take over the class of Miss Blake, whose work in reading is outstanding, but whose vocal music stopped with *Because*, and show her how to teach the children a simple song.

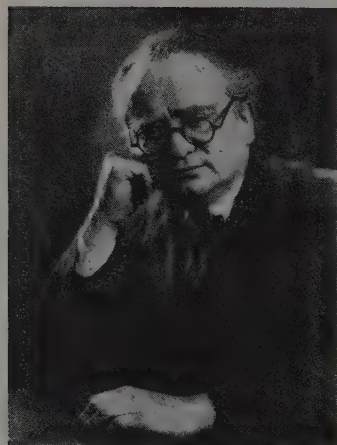
You will take Nick, who sulks in the southeast corner at assembly, and help him to find the three or four sure tones of his changing voice, and show him how to use them as the bass of *Old Folks at Home*. Who knows, maybe he and three other fellows can get together with you, and plan a specialty number for the next assembly period.

You will have to produce results, steadily and cheerfully, no matter whether the Boys Glee Club meets at 8:15 A.M. on Monday, or 4:30 on Friday. The job is not nine to five, but a continuous performance. You will be expected to manage anything, from preparing an Indian dance for Miss MacCloskey's Second Grade to taking the brass quartet to the next church supper. Well—would you rather type letters, juggle a filing cabinet, or punch a switchboard from nine to five, exactly?

**Is there** anything you can do, right now, to get more background while you are still in High School? There is so much that you can do that you'll be lucky to get your regular home work done, and raise that C in Math, to a B. Here are a few of the things, all very possible. Your own gumption will decide where and how.

At every chance you get, play accompaniments. Grab a violinist, and hang on until he gives you a chance to play with him. Instead of lounging over a soda at the Dainty Shoppe, get Nancy to go along home with you, and play all the duets you can lay hands on. (Continued on Page 59)

# Wisdom from A Master Virtuoso



Mark Hambourg

IT IS sometimes useful to comment upon the most ordinary faults to be found in young pianoforte students as they occur to one who is constantly being asked to listen to their playing.

First of all, I would mention their habit of playing pieces much too difficult for their technical capacity, which fault generally ends in the humiliation of the performer. Many teachers give their pupils such pieces to study as are only possible of proper performance by a master, and allow them to play these without sufficient preparation. Then the pupil gets into the bad habit of breaking down, slurring over difficult passages, and generally deteriorating his technical powers in vain efforts against odds too great for him. This very pernicious fault mostly arises from over-ambition on the student's part and cannot always be blamed upon the teacher. The student wishes to shine in some well-known masterpiece of great difficulty and persuades his professor against his better judgment to allow him to learn it. Anyhow, these cases of premature ambition almost always defeat their own object and, by causing over-strain, over-anxiety, and nervousness, prevent the student from doing himself justice at all or making advancement to the degree that he should.

The next error I have noticed is that of learning pieces much too quickly. Music for performance should be learned slowly, dividing it into sections of from eight to sixteen measures at a time, thoroughly digesting these before proceeding farther, and not dashing through the whole piece in a slipshod fashion. Often I have found that, when asked to repeat some measures of the piece they have been playing, students are quite incapable of starting anywhere in the middle of the music; they can only start all over again at the beginning or at an obvious double-bar repeat. This is because they do not really know their music inside-out; they have learned it only superficially. If one really knows a piece well enough to play it in public, one should be able to begin playing it at any measure in any part of the music. I consider this a most important point in pianistic education.

Mark Hambourg is considered by many as the greatest of the living exponents of that master-teacher of famous virtuosi, Theodor Leschetizky. After leaving Leschetizky, Hambourg's broad and sonorous style gained him the name of "the second Anton Rubinstein." He toured the entire musical world playing repeatedly in America with "furor" success. After marrying the daughter of Lord Muir-MacKenzie he became a British citizen and has made England his home for most of his life. In past years he wrote many articles for the *ETUDE* including this one, upon the common errors of young pianists, which is reprinted in part here by request.



The noted pianist, holding Liszt's walking-stick, reflected in a Venetian mirror, the frame of which was engraved by diamond.

Some of the most common faults of young piano students  
are here discussed by the distinguished pianist-pedagog.

by Mark Hambourg

Serious students, as a rule, also do not give their attention nearly enough to playing before people. They study, study, study, and practice, practice, practice, by themselves, or for their own teacher, and find they are getting on beautifully; and when at last they have to play to a larger audience, the demon of "nerves" takes possession of them, and they go all to pieces. Of course, some people undoubtedly possess more temperament for playing before an audience than others. But there is a large element of habit in it, and the student who acquires this habit as soon as possible, from constant playing for people, gains a confidence and a mastery of his means of expression which cannot be too highly valued.

Another thing I have noticed with students is that, while having their lessons, they are so anxious to keep on playing that they do not really listen (*Continued on Page 51*)

# Build a Lending Library of Piano Music!

*an original idea for developing sight-reading ability on the part of pupils—  
and what teacher would not be happy  
to have good sight-readers in her classes?*

by ROSE GROSSMAN

NOW THAT WE HAVE a lending library and it has become an integral part of my teaching, I cannot see how I ever did without it.

Like any conscientious teacher, I try to give my pupils as thorough and enriched a music education as I can. Our three-quarter hour private lesson and one hour weekly group meeting are devoted to the building of a sound foundation in theory, harmony, ear-training, sight-reading and self-study, as well as to the musical performance of a repertoire of pieces, and ensemble work in the form of duets and two-piano works.

The lending library was an unexpected result of my search for a good sight-reading method. In order to include sight-reading without consuming too much lesson time, I had asked each pupil to come 15 minutes before her lesson and to use that time to look over, away from the piano, a piece I had set aside for her. Then, the first thing at her lesson, she discussed the key, signature, meter, tempo, repetitions and sequences, general dynamics, and other interesting points in the piece. Then she played straight through for me. At least ten minutes of lesson time was used thus, and sometimes even more. Although this method was producing results, some definite drawbacks were becoming apparent. First of all, I frequently did duplicate work in my daily job of setting aside appropriate sight-reading material. Secondly, if sight-reading was having a good effect, so much more good would be done by daily sight-reading. Finally, and most important, I found that the children were actually afraid of new music.

I began to feel that an important step was being omitted. Instead of dividing pieces into two categories: teaching pieces and sight-reading pieces, I decided there should be three categories: teaching pieces, self-study pieces, and only then, sight-reading pieces. I felt that before I could expect a child to read a new piece straight through, I ought to prove to her that, given all the

time she needed, she could certainly learn to play a new piece without the help of her teacher, if she had been taught all the principles that it included. And finally, that if it were easy enough, she could play a piece straight through at the first reading.

So a system had to be created that would include sight-reading and self-study, and yet take only about five minutes of the lesson time. That is how our lending library was started.

The library was built in the following manner. Each parent paid a library fee of three dollars for the year, to which I added a small sum. This money was used to buy supplementary piano material (i.e. books and pieces I did not intend to use in my regular teaching). These included song collections, marches, waltzes, book series, duets, individual pieces, and even popular songs.

I then called a meeting of six of my brightest pupils, selected from the very youngest through to the most mature, each one representative of a different level of progress. They helped sort the material into six groups, each group matching the self-study level of one of the six children present. Of course, there was much heated discussion, but when we were finished we had a library containing music arranged in six groups varying from the very simplest of beginner's pieces to master series collections of pieces by Chopin, Schubert, Bach, etc. At the suggestion of one of the children, we decided to use colors to distinguish the different groups. We used yellow for the easiest, then tan, red, green, blue, and finally purple for the most difficult. In the upper right hand corner we pasted a one-inch strip of the appropriate color.

Our next project was to prepare a library card for each of my pupils. An index card bearing each pupil's name was ruled into six vertical columns. Then his or her ability was carefully analyzed by me and I decided the highest level at which the child

could study by herself, easily. Thus if Mary could study by herself the pieces to be found in the green group, her card would have a yellow check at the head of the first column, a tan check at the head of the second column, a red check at the head of the third column, and a green check at the head of the fourth column. She could then take out any book she chose from the yellow, tan, red, or green groups. Only when enough progress had been made, would she be advanced to the blue group, and eventually to the purple group.

For recording purposes the books in each group were numbered from 1 through to the highest number in each group. Thus, if the red group contained 24 books, they were numbered from 1 to 24.

The books have been graded, the children's levels of self-study determined, and the library cards prepared, our library was ready to function. For convenience, I had a rack built with six compartments, one for each group. As each child came for her lesson that week I spent a few moments introducing her to the Library, her card, and the procedures to be followed. She was to come 10-15 minutes before her lesson time (as in the previous sight-reading method) to browse through the Library. She could select any book from any of the groups which matched the colors of her card. She would then write in the appropriate column the number we had assigned to that book, and after she had selected her self-study piece from it, would add its page number. The following week I would hear this self-study piece. I would then place a check or a \*cross on her card next to the page number and discuss any problems that may have arisen. A double check would indicate an exceptionally fine performance.

At the end of a few weeks when self-study was well established, we began to include sight-reading as well as self-study. We decided that a child whose self-study level was green should select her self-study book from the green group only, but should choose her sight-reading from the red, tan, or yellow groups. (If she could not "keep going" in the red group, she should try the tan, and, if necessary, the yellow group.) In order to do both self-study and sight-reading, each pupil was permitted to take out two (*Continued on Next Page*)

\*I should state that where a child deserved an "x", I permitted her to "redeem" herself the following week. Somehow it never happened a second time.

library books weekly, henceforth.

As our library system now stands, each child spends at least 15 minutes before her lesson browsing through the library (and quite a number come as much as 30 minutes early for that purpose), takes out two books, one for sight-reading and one for self-study. She works on one self-study piece a week, practicing it every day, and seven sight-reading pieces a week, doing a different one each day. She knows that she is to "keep going" in the sight-reading pieces and to give careful, analytical study, phrase by phrase, to the self-study piece. During the weekly class lesson, we play games that aid in chord recognition, interval reading, reading phrases instead of individual notes, and recognition of repetitions and sequences as an aid to sight-reading and self-study.

The progress made in note-reading, fingering, and counting in sight-reading has been amazing, and we are beginning to get some very profound questions and remarks on the subjects of phrasing and dynamics as a result of the self-study. There has also been some spontaneous memorizing by some of the children who had resisted it heretofore, but who have to memorize now because they would like to continue playing some of the pieces after the library books have been returned. (Each book taken from the library may be kept for only one week at a time.)

My pupils had frequently raised the question, "What grade am I in?", and it had been a tough one to answer. Now they can answer it for themselves. If their library card has three colors on it (yellow, tan and red) they will summarize as follows: "I am third level (red) in self-study, second (or perhaps first) level in sight-reading, and fourth level (green) with my teacher. When I can do by myself the music in the green level, that will become my self-study level, and a green check will be added to my library card. I will then be blue level with my teacher."

The children feel that the library is their property, and are both proud and critical of it. One eight year old brought back her tan (second level) library book, and wanted to know why it had not been put in the red (third level) group, since some pieces in it were quite difficult. We settled that by putting a red tab on it as well, so that it now had two tabs—one tan and one red. The child could choose the easier pieces if limited to the tan group, and the harder if she were in the red group. Other suggestions have been made by children, and wherever possible, have been incorporated into the library, to make the children feel that the library is their project.

One of the unexpected reactions to the library has been (Continued on Page 58)

*It is not so much whether  
a song has 2 sharps, 3-4 time, or what line or space  
is "Do"; the important thing for children is to*

## LET THEM SING!

by GRACE C. NASH

"WHY DO we have to talk about notes? Why can't we sing songs?" asked Eddie impatiently.

School children for several generations have asked these questions, and justifiably. I did when I went to school. And yet the premise still holds that music should be a joyous experience, one that relaxes and relieves the tensions built up during intensive concentration. For example, after a series of speed tests in arithmetic, open the window and let them sing a few choruses of their favorite songs. They'll be ready to tackle the next subject with new energy. That's fine, but not this in a regular music period! And why not?

Getting back to Eddie's questions, can you remember your singing class in grade school? Did it go something like this? "Children, we have a new song to learn. Turn to page 56. What is the time signature? How many sharps do you see? Where is Do? Now we'll tap a few measures. Ready, one, two, three..."

By the time that was finished, who cared about the song? Arithmetic or reading would be much more fun. You longed for the weekly music period to end, and you dreaded the thought of the one to come next week.

Too many teachers and music supervisors feel their first obligation to the Board of Education is to teach note reading instead of music. And if they don't spend most of the allotted period in syllable work, they're open to criticism from both the Board and the parents. Yet progress and improvement come only through change, despite criticism. Just as the proof of the pudding is in the eating, a taste of joyous singing given to children will cause them to look forward to every music period.

If music were a major subject in the elementary schools, with a full period of it each day, perhaps note reading could be accomplished and still allow ample time for singing enjoyment. But with the increasing scope of subject matter in the enriched curriculum, there can be little more than a half period, twenty to thirty minutes for music, and this not every day. Therefore, we have to choose. Will the music period be given over to joyous sing-

ing or tedious drudgery?

Parents, do you want your children to like music, or to turn away from every form of it?

One look at our penal institutions and reformatories gives an answer. An interest in music during the early life of these prisoners might have saved them from becoming delinquent and a menace to society. But in the elementary grades, where new interests are found and cultivated, music did not touch them. Naturally not. What fun was there in singing do-re-mi or counting three to a measure? And if class music was such a bore and drudgery, then playing an instrument would be worse. So, by preference, they joined street gangs.

We muffed our opportunities. But let's not continue to do so. Since there can't be more time in the school day for music, let's make the most of what we have. Put a song in children's hearts instead of a knife in their belts.

Music is a language of the feelings. It doesn't matter whether a song has two sharps, 3-4 or 5-2 time, or what line or space is "Do." It's the rhyming words, the exhilarating tempo and the melody that make it worth while. Let it be sung then, not torn to pieces until it has no beauty.

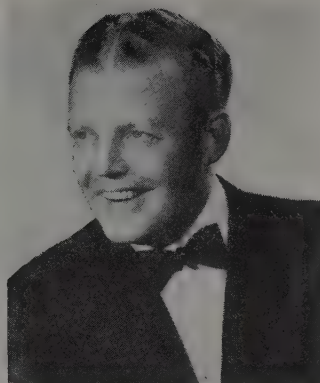
It has been proven that people who can sing together can usually work together. It is the same with children in the classroom. Frank and Joe were raising their fists ready to fight when the music books were passed out. "I'll beat you up good after school," I heard Joe whisper. Then the first song for the day was called, *Vive La Compagnie*. It happened to be Joe's favorite. He couldn't resist singing it. By the third verse, both of them were singing lustily. Before the end of the period, Frank and Joe had volunteered to sing *Jacob's Ladder* as a duet in front of the class. Their argument was forgotten. They played baseball after school.

What kind of songs are best for children to sing? I'll answer with the question, what kind of songs do children enjoy singing?

There is a wealth of folk-song literature, from South African "Songs of the Veld," to Kentucky mountain (Continued on Page 50)



At the console of the organ in Radio City Music Hall.



Richard Leibert

# Making The Organ Pay Dividends

*From a conference with Richard Leibert, organist of Radio City Music Hall.*

*As told to Myles Fellowes*

**R**ICHARD LEIBERT, organist at Radio City Music Hall, was born in Bethlehem, Pa. He first studied with his eminent cousin, the late Dr. Frederick Wolle, founder and director of the famous Bethlehem Bach Choir. Later he studied with Hans Roemer (piano) and won a scholarship at the Peabody Conservatory. Since then he has taught himself. At fifteen, young Leibert entered business, selling newspaper advertising in Washington. There he made friends with the organist of the Palace motion picture theater, relieved him while the gentleman went to dinner, and ended by being appointed to the post on his friend's sudden death. Through competitive auditions he was engaged for Radio City Music Hall, where he plays on the world's largest theater organ. He also broadcasts several times a week over major networks, and does extensive RCA Victor recording.

**T**HE MODERN ORGANIST has at least one thing in common with Bach; he needs to make a living. Until recently, the purely commercial possibilities of the organ were so limited that organ-playing was considered more a labor of love. The appearance of the electronic organ, however, has revolutionized the field, bringing with it commercial outlets which, a few years ago, would have been undreamed of.

The main factor that held organists back was the lack of organs for practice. Either you had to find yourself a church organ, possibly wheezy, or you had to insinuate yourself into a movie theater after one

A. M. The electric organ has changed that, too. Today it is entirely possible for individuals or groups to own their own organs; the instruments are available, ready-made, and they can be moved like a piano. Indeed, many very active organ teachers have ten or a dozen of these organs in their studios, placed in small practice cubicles, either sound-proofed or with each instrument wired to head-pieces, allowing the player to hear without disturbing others. Now, all of this opens unlimited possibilities for making the teaching of the organ pay dividends, both for the teachers as well as the increasing number of students.

It is my belief that most careers begin in the home. In the arts, certainly, warm home interest and encouragement form the best basis for that enthusiastic and secure approach that must lie at the root of truly devoted life work. Now it is entirely possible for the home—the ordinary, average American home—to contain an organ. I have known several families who budget themselves an organ by buying a less expensive car and putting the rest of the money into music. One of the ushers at the Radio City Music Hall told me recently that he had bought himself an organ!

After the encouragement of a good home start, professional opportunities seem to come more readily—always providing, of course, that the organist has the musical and technical abilities to warrant a career,—

but of this, more later. Serious young organists can find local outlets in such centralized places of public assembly as hotel lounges, restaurants, theaters (where, by the way, the organ is coming back, to a certain extent, because of the smaller investment involved in an electric organ in comparison with the costly pipe-organ of past days), in railroad stations, department stores, in high schools and in various civic auditoriums, where organ music contributes its unique charm. Many of these places are beginning to install electric organs—and where they do not already exist, enterprising young players have created their own opportunities.

I know of several organists whose business sense has guided them into interesting work. They have secured for themselves an organ, which they rent out, together with their services as performers, for dances, weddings, receptions, conventions, parties, etc. Their earnings help to pay off the original outlay, after which it's plain sailing. The organist, as an individual performer, has at least this advantage over the small orchestra: he can play whatever his hearers enjoy, and, by an alert enlargement of his repertory, can provide himself with most of the things people want to hear. The small, non-professional orchestra sometimes "goes to pieces" over request numbers if all its members do not know them. Not so the soloist with a memory!

*(Continued on Page 20)*

One young chap whom I know had a love for organ playing, and determined to do something about it. He bought an electronic instrument, and then began scouting his local territory for places to play. After a bit of hard sledding—due chiefly to the surprise occasioned by the rather jaunty notion of moving an organ about from place to place—he secured a few dates of the type mentioned. His engagements increased; he invested in another organ and got more dates than he could fill; and finally he found himself in the position of a local organ impresario, hiring out his instruments both with and without his own services.

Another young man made his start by learning how to repair organs, tried his hand at reviving the long disused old pipe-organ in his local movie theater, got a chance to play it occasionally at performances, did so well that he was finally engaged as regular theater organist, and ended by earning enough to buy two electric organs which he rented out.

Perhaps you have noticed that I have spoken of local opportunities. Your home territory is the best in which to begin.

Stay away from New York until you have built up sufficient name value to make New York want you. It is for this reason that I have not yet spoken of radio (or television) as an organ possibility. Radio has two types of shows that use organs and organists. One is the daytime serial, which opens, bridges, and closes with organ music. The other is the solo personality performer whose standing enables him to carry a program of his own.

Both of these offer excellent chances—but only to organists who have already proven their ability and are thus known to the agents who engage talent. The chance of breaking into New York's big radio shows from a cold start are pretty slim.

The best way to break into radio is via your own local station. Some of these stations have electric organs. Those which do not have them might easily be amenable to engaging the services of an organist who can bring his instrument with him, in the manner I have already mentioned. In this way, your own community will hear you, near-by communities will become acquainted with you, and—if you have the stuff in you that the big networks demand—you will have started on your way to more important engagements.

In order to stand even a chance of big-time success, the organist requires a certain background of musical knowledge and experience. It is quite possible to master the organ as one's first instrument, but it isn't a good idea. For good finger technique, it is much wiser to begin organ work on the piano! (Continued on Page 49)

# Piano Lessons We All Enjoy

By PATTIE ALLEN

**T**HE THIRD GRADES in our school system have been varying the usual voice study program by introducing a study of the piano.

This work seems to have aroused an unusual degree of interest in music. It seems to be one of the most enjoyable things we have attempted from the way that the children respond. The pleasure the boys derive from playing together, some playing the melody and others chording, has resulted, according to their mothers, in their sons wishing to take up again their outside piano lessons, which they had dropped because of lack of interest. Such an impetus we hope, may carry the love of music and interest in it over into later life.

Cardboard keyboards and a small piano, which can be wheeled from room to room are used.

The children start this work by learning where middle C is on the piano; that is the dividing line. Higher tones are up or to the right; lower tones down or to the left. The colors of keys are noticed, black and white, and the grouping is learned.

The note to the left of the three black keys is F.

The children play F on the piano and keyboards, and find as many F's as they can.

They learn where D is with the aid of a little rhyme:

"Hey diddle-diddle,  
D's in the middle,  
D's in the middle,  
Of the two black keys."

Thus, by easy steps in connection with playing, letter names are learned. The finger numbers are talked about, the thumb being one.

Soon syllables, letter names and finger numbers are used interchangeably.

Easy pieces that can be played with five fingers are introduced and the harp song in each key, do-me-sol-high do, played with the fifth finger of the left hand. When the left hand is taken up, the finger numbers are carefully observed.

Flattening and sharpening a note is taught with reference to something that they already know. When their singing has been flat, they know that it is too low, so a flat is a half-step down. Likewise, when they sharp, it is high, so a sharp is a half-step

up.

Chording seems to be specially enjoyed. The 1 chord, do-me-sol—1-3-5, f-a-c is taught first and it alone will accompany some of the easy five-finger melodies, one chord to a measure. The 1 chord, do-me-sol is practiced in all keys.

Then the 5-7, ti-fa-sol chord, is introduced to vary the 1 chord. Next, the 4 chord, do-fa-la is studied. Finally, minor chords are introduced. And so we progress—the children always singing as they play, sometimes syllable names, again letter or number names finishing with the words of the song.

They learn while doing. We use the following technique in teaching new songs:

1. Name the key of the song.
  2. Say the rhythm of the song—run—walk slow, etc.
  3. Say words in rhythm.
  4. The class or individual children say the letter names of each line in the rhythm of the song.
  5. Sing the words of the song.
  6. Sing the words and move the hand up and down.
  7. Sing the letter names of the notes.
  8. Sing the finger names we have decided to use.
  9. Play on the keyboards, singing the words, note names, finger names.
  10. Try to give each child within a few days, a chance to play as much or as little as he can play of that particular song on the piano.
  11. Determine chords to accompany it by ear.
  12. Class sings while two or three children play the melody and chords at piano, the rest on their keyboards.
  13. Let others try at the piano.
- Shy children who are afraid to sing alone are just as anxious to play on the piano as the more self-assured ones.
- Children taking outside piano lessons are allowed to play for us occasionally during the opening exercises period. This acts as a sort of challenge and stimulates everyone's interest in learning to play.
- We vary the work and do not stay at one thing long enough to have the children return to the same problem later. The amount of work covered is (Continued on Page 50)

# Adventures of a Piano Teacher

*"Different" pupils' Recitals,  
Organ Playing in Piano Studio,  
Percussing, and other questions.*

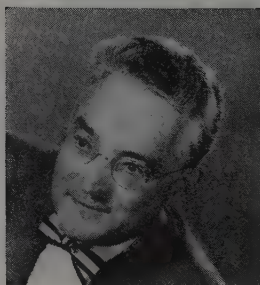
By GUY MAIER

## "DIFFERENT" PUPILS' RECITALS

IT IS A PLEASURE to find more and more programs of pupils' recitals that are not a foot-and-a-half long, loaded with lethal lists of unrelated solo pieces. This year I have received some unique programs from resourceful teachers . . . one, a program of Romantic Music, another called "Music of the First Fifty Years of the Twentieth Century," a Father and Son recital, and many others. One of the best was "An Hour of Ensemble Music," given by pupils of Martha Baker (MacPhail School) of Minneapolis. A program of true music making, it consisted of such items as Mozart's Sonatina in F (four movements) for one piano, four hands; Mozart-Singer "Eine Kleine Nachtmusik," 2 pianos, 4 hands; Handel's Sonata No. 3 for violin and piano; Chasins "Period Suite" for two pianos, and miscellaneous pieces by Bach, Tchaikovsky and the lovely little "Andante and Minuet" for two pianos by Mozart (Maier) . . . Many of these were played by different teams joining forces for the various movements of the same piece . . . What a happy time those kids must have had!

In such a recital the show-off and self-conscious elements are eradicated, the students play for the fun of making music together, and strain is considerably reduced. May many other teachers follow Miss Baker's lead!

I am convinced that it is much wiser to eliminate formal, miscellaneous pupils' recitals and to replace them by informal monthly music-making in the studio. Make a "party" out of it, play lots of ensemble music, use notes, have parents play with children . . . anything but those horrible long-drawn-out solo recitals in an audi-



torium . . . I shudder every time I receive one of those programs!

## PIANO AND ORGAN

This winter, quite unexpectedly, I attended one of those delightful evenings of ensemble music when, unannounced, I dropped into Mrs. Arzella Huntsberger's studio (Pittsburgh, Pa.) whose students and parents were making music together. The surprise of the evening was the fact that every student played at least one number on the piano and one on the electric organ . . . This was done sometimes in ensemble with the other instrument or as a solo.

Then I learned that the last 10 or 15 minutes of each piano lesson is given over to having "fun" on the organ . . . Interest is white hot! All the playing on piano or organ was musical, happy, relaxed. I am sure that other teachers and students would enjoy the freshness of the organ colors after their piano workouts. Besides, through a project like this you would surely hold the interest and enthusiasm of your students . . . It might be a boon to your pocket-book, too!

## PERCUSSING

When will pianists realize that they cannot play Prokofieff, Stravinsky, Bartok and other contemporary composers of the percussion school with hard, driving, unyielding pounding? After a page of such treatment the hearer's aural perspective is deadened, his ear-freshness killed. From then on the piece becomes torture. You must learn how to take the "cuss" out of percussion. Often play less sharply staccato with fingers and hands in key contact, reduce fortes to mezzo fortes or even mezzo pianos, find the spots which respond to quieter, and more lyric treatment, avoid more than one or two fortissimos in a movement, and above all remember that effective, endurable piano playing is the result of mixing consonance and dissonance, percussion and non-percussion, soft, pastel shades with sharp, flaring colors.

Utilize the damper pedal often to reduce the excess bite, and to allow the overtones to bring roundness and richness to the texture . . . Prokofieff and Bartok are especially susceptible to this treatment in spite of their often harsh directions . . . If you want your friends to enjoy this music with you you'll have to 'round off the sharp corners and curve the harsh edges . . . You will need to do this often, even if the composer directs otherwise.

## HAND EXPANSION AND CONTRACTION

A good pianist must cultivate a "rubber" hand which not only moves sideways from the wrist hinge almost as easily as it moves up and down but expands or contracts instantly to fit the size and shape of the phrase-group it is required to play. Passages are more easily mastered if the player is constantly on the lookout to adapt his hand size to the phrase or cluster-size . . . You can test this by practicing the left hand of Chopin's Prelude in G Major (No. 3) or the right hand of the F Major Prelude (No. 23) . . . keep the hand quiet as possible . . . First, shape your hand over the group of notes to the  $\curvearrowright$ ; then play it rapidly, and instantly reshape the hand over the next group; play it, etc. . . the "rubber" in your hand contracts for close-interval groups, expands for wider ones . . .



## DO YOU TEACH LIKE THIS?

In one of Thomas Wolfe's letters I found this:

"During the years Mrs. Roberts taught me she exercised an influence that is inestimable on almost every particular of my thought and life. With the other boys of my age I know she did the same. We turned instinctively to this lady for her advice and direction, and we trusted to it unfalteringly."

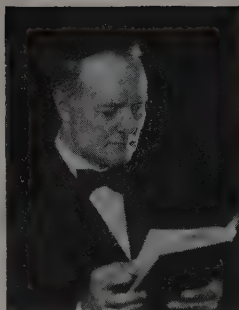
## SOME QUESTIONS

In my classes students are encouraged to answer questions—some of them of the "trick" variety—in a flash. Here are a few answers they all know:

- Q. Of what do you think first when you press down the soft pedal?
- A. Of strengthening my fingertips in order to control the soft quality and to prevent fade out.
- Q. What is your first reaction to a crescendo sign?
- A. To play softly.
- Q. Which note should you "bring out" when you play broken octaves, the upper or the lower?
- A. Neither! . . . that's why the composer has broken the octaves.

(Continued on Page 58)

# Teacher's Roundtable



MAURICE DUMESNIL, *Mus. Doc.*, discusses *Credit or no Credit* and gives information about *Albeniz*

## ISAAC ALBENIZ

• In the *ETUDE* of September 1948 you wrote a paragraph concerning Albéniz. I and some of my friends are very much interested in his works, but we know very little about his life. I have looked in the music department of our public library but have found no biography of him. Could you enlighten me somewhat about this genial composer who has expressed so profoundly the soul of the Spanish people. I will appreciate it immensely and I thank you very much in advance.

J. P. D., Cuba

It is gratifying to find that since that paragraph was written the name of Albéniz has made considerable headway in this country. Mostly due to recordings one hears now fragments from the suite "Iberia" on recital programs. For many years, of course, the Tango in D and the Seguedille were among the most popular examples of Spanish piano music. But their elegance, brilliancy, or charm could hardly foretell the magnificent achievement of the capital work which in twelve numbers discloses, as you rightly say, the soul of the Spanish people.

Albéniz was born in Camprodon, province of Gerona, on May 29, 1860, which makes him a contemporary of Debussy, born two years later. He died in Cambo, Southern France, on May 18th, 1909. Although he did not reach the half century mark, his life was one of tremendous artistic intensity. Once a child prodigy, he fulfilled the hopes of those who already saw in him the future master of color whose musical evocations of Spain would bring us a clear vision of that picturesque and passionate land, realized in poetic or vehement pages which fill one with nostalgia. He was a great traveler and gave recitals by the hundred in various countries, sometimes with scarce financial reward but always with great artistic success. His last years, however, were marked by a great sorrow: despite the admiration of such musicians as Debussy, Fauré, D'Indy, Dukas, and his fellow countrymen Granados and De Falla, "Iberia" failed to attract the concert pianists' attention. Very few were those who

featured any of its numbers on their programs. Moreover, an incurable disease cast a gradual shadow upon his former ardent optimism.

When Albéniz passed away after months of great suffering he was surrounded by his wife, sisters, and brother, who throughout his life were like guardian angels watching over him and encouraging him in all phases of his tormented career.

Since you are a citizen of that beautiful island of Cuba and Spanish is your native language, may I point out to you and other Albéniz admirers in Latin America the remarkable book "Albéniz, su vida inquieta y ardorosa," recently published by Ediciones Peuser in Buenos Aires. The author Michel Raux Déledicque, draws for us a fascinating portrait of the maestro, with splendid documentation and penetrating insight into the atmosphere of the period, musically and otherwise. It is a book that will be enjoyed by the layman and the musician alike, and it fills the need for an authentic and exhaustive biography dealing with one of the most attractive personalities music has ever known.

## CREDIT, OR NO CREDIT?

• After several years of teaching piano in my community, I suddenly seem to be dealing with some people who want lessons but are reluctant to pay for them. When people contact me for lessons I explain my terms and usually charge for four lessons in advance. This plan works fine for the first two or three payments. Then when the next one is due the pupil arrives for lesson minus payment, with an excuse. In some cases two or three lessons are taken and still no payment is made. By that time I have sent the parents a reminder that payment is due or past due, but they ignore it and when the pupil comes for the next lesson I inform them I cannot continue the lessons unless payment is made. In this case the pupil stops coming and I still do not get paid.

I do not know how to cope with the above. If I send a bill they just ignore it. If I telephone they say they will send the payments, but they don't. What can I do? Do you know of some solution to this situ-

ation? Should I hire a bill collector? Please answer soon. Thank you.

E. M., Oregon

My . . . My . . . Troubles, troubles . . . troubles! This is really an unusual situation. All teachers have problems of this kind, but they are exceptional and with a little discipline they are easily ironed out. If I were you, I would bring up the subject as soon as the parents appear for an interview. Tell them that absolute punctuality in the payments is expected; that it is a rule of your studio; that no lesson is ever given without being paid for; and that if a pupil comes without the money it is the custom to send her back home and come again with it at another time. If this is enforced it soon gets around town and people will not try to take advantage. If you act weakly, they will take advantage.

I don't think you could interest a collecting agency in such small amounts, for they usually work on percentage; or they would charge a minimum fee which would absorb most of the money. But I would not hesitate to go and see the parents. Do not call up, for a pleasant voice may sound gruff over the wire, and this wire is unable to transmit a gracious smile. Instead, go in person and be ready to "face the music" courageously.

Now let's inject a little humor into the situation. Remember the barber who posted a sign saying "Tomorrow I shave gratis?" Of course it was always *tomorrow*. What about "Tomorrow I teach gratis?" And this, gleaned recently in one of those delightful Hamburger stands which are such a boon to us weary motorists: "Your face looks good, but I can't put it in the cash register." Couldn't this be changed to "I like your looks, but they won't settle my grocer's bill?" Then there is this quatrain, a real gem I think, and probably the most suitable of all:

SOME PAY WHEN DUE,  
SOME OVERDUE,  
SOME NEVER DO,  
HOW DO YOU DO?

All of which would be far better than some formal, stiff sign such as "No credit extended here."

Why not try? It might turn the trick. Let me know the outcome, and good luck to you!

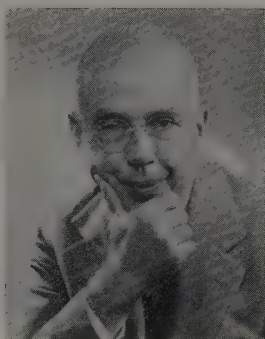
## ON GRADES, AND PROGRESS

• How many grades are there in music? Is there any set form of progressing in piano lessons? One of my pupils asked me the above questions. Thank you.

H. C. L., North Carolina

Your pupil's questions cannot be answered with precision, for the grading differs from one country to another, and sometimes in the same country. But in the United States the Presser, Ditson, and  
(Continued on Page 59)

# QUESTIONS & ANSWERS



Conducted by **KARL W. GEHRKENS**, Music Editor, *Webster's New International Dictionary*, assisted by Prof. Robert A. Melcher, Oberlin College

## MUSIC MAGAZINES AND BOOKS FOR CHILDREN

• *I have some pupils who come at the same time for their music lesson. Can you give me the name of a child's music magazine, or suggest some way to amuse one while the other has his lesson?*

A. H. C., Kentucky

**There are** two little magazines, one called *Keyboard Jr.*, and the other *Young Keyboard Jr.*, which I believe are about what you are after. They are both issued monthly from October to May, and are both published by Keyboard Jr., 1346 Chapel Street, New Haven 11, Conn. These magazines contain articles about music, performers, conductors, and so forth.

There are many excellent books about music, written especially for children, and you might find it worthwhile to buy a few of these, or to get some different ones from time to time from your public library. A series by Opal Wheeler and Sybil Deucher is especially fine. This series includes a good many titles, such as "Handel at the Court of Kings"; "Ludwig Beethoven and the Chiming Tower Bells"; "Franz Schubert and his Merry Friends"; "Joseph Haydn, the Merry Little Foster, and His Little Dog Tray"; and many others. All are published by Dutton Co. The print in these books is large, illustrations many, stories well-written, and the musical selections simple and correct. They are appropriate for children in the school grades of about four to seven. Some other good books are "Silent Night, the Story of a Song," by Hertha Pauli; "John Philip Sousa, the March King," by Mina Lewiton; "Palestrina, Savior of Church Music," by Charles Angoff; "Wag-

ner," by Alexander Hunt; "Tchaikovsky," by Waldo Mayo; and "Grieg," and "Paganini," both by Lillian Day.

I wonder if your children might not also enjoy reading the "Junior Etude" page of the *ETUDE*.

If the children who come together are about the same age or the same stage of advancement, would it not be feasible to spend part of the time teaching the two or three together? You could cover such things as basic technique, knowledge of scales, keys, and so forth, and give some instruction in musicianship, covering such items as ear training, music structure (phrases, periods, etc.) and have the children do some simple composing. Children love to work in groups, find much stimulus from one another, and often do far better than when working individually.

R. A. M.

## IT ISN'T ON THE KEYBOARD!

• *I am now learning to play Malagueña by Lecuona, and I find that in the twenty-fourth measure from the end, the last note of the measure is high C-sharp, six spaces above the staff, and it is also marked 8va. This C-sharp is not on the piano, and I wondered if it would be better to play the C-sharp as it is written, without the 8va sign, or just to play the highest note on the piano, even if it is C-natural.*

E. F., Indiana

**I have consulted** two different copies of this piece, both published by Edward B-Marks Music Corporation, one numbered 9677-6, and the other 9677-7. In the copy with the lower number the C-sharp about which you ask is not marked 8va, but it is in the other copy. Why this discrepancy exists I do not know, but obviously the note should be played without the 8va sign.

R. A. M.

## PLAYING WITH EXPRESSION

*I began taking piano lessons when I was twelve and have been at it ever since, but after fifteen years I still cannot seem to play with expression. Why is this, and what can I do?*

R. D., New Jersey

**Playing with** expression is not just a matter of performing music at the right tempo or according to the dynamics marks in the score. It is a matter, rather, of *feeling the music*—its gaiety and exuberance, or its pathos, or its warmth of affection. The tempo and dynamics indications in the score are of some value of course, but the one who plays or sings must feel and do a great deal more than merely to follow such signs and directions.

People vary greatly in their capacity to "feel," and they seem to vary even more in their ability to externalize their feelings and emotions. You ask me the perennial question: "Why?" And I reply with the perennially unsatisfactory answer that older people so often give to younger ones: "Be-

cause." However, I will go just a little farther in your case and tell you that one's emotionality—like one's general intelligence—depends partly on what one inherits from one's parents, and partly on what happens during one's early life here on earth. Just why you are as you are I do not know, but I can tell you that you are a product of some combination of heredity and environment; and because no one else has ever had your particular combination of qualities and traits, therefore you are different from anyone else who has ever lived. This is what makes life interesting, and even though you may not be able to do some of the things that other people of your acquaintance do, yet you in turn are undoubtedly able to do certain things that some of them cannot do. So to at least a certain extent things are evened up, and I hope this may be some comfort to you.

K. G.

## HOW TO ORGANIZE A COLLEGE CHORAL CLUB

• *I am a junior in a small church college which has a good music department and is now giving a bachelor's degree. My majors are Piano and Organ, and some of the other students and also the members of the music faculty would like to have a choral organization on the campus. Will you give us some suggestions and information concerning going about such an enterprise?*

G. B., Arkansas

**I cannot** of course give you any specific directions, but here are some general suggestions: (1) Consult the college calendar, choose a time when no major event is scheduled, get permission to use a large classroom or the college auditorium, and write out a clear announcement to be read at chapel. Put up an announcement on all bulletin boards also, this perhaps beginning as follows: "Are you interested in having a choral club on our campus? If so come to ———, ——— night at ———, and let's talk it over." (2) Plan the meeting carefully. If any community song books are available, begin by asking the group to sing several well-chosen songs, with plenty of variety in the material. (Be sure to have a good accompanist available.) After this, state that a number of students would like to have a choral club, and that this is a meeting to get such an organization under way. Ask for suggestions concerning a name for the organization and give them plenty of time to talk it over so that they will feel that this is not *your* organization but *their's*. After about half an hour tell them that you think it might be well to elect officers—perhaps a president, vice-president, secretary, and treasurer. Ask for nominations from the floor—at least two for each office. Suggest tactfully that perhaps the officers ought to be given the power to choose a director, an assistant director, and two accompanists. Close the meeting with another song if there is time. Good Luck!

K. G.

# Elementary Study of the Pedal

*Facility in organ pedaling*

*is just as important as manual dexterity*

From a conference with SETH BINGHAM

As told to Annabel Comfort

THE PEDALS are that special department of the organ invented by Bernard in 1450, of which the keyboard, having a compass of something over two octaves is played with the feet, and has keys of a shape suited to this purpose. The true function of the pedals is to supply to the organ manuals an independent or obbligato bass part.

To employ the pedals as a mere strengthening part, or to make them serve only a bass drudgery, by doubling the manual bass in the octave below, is a misuse, and shows such poverty of invention that it ought to be avoided in all good organ playing. The modern exponents resort to it all too often. There are some occasions when this use of the pedals is impressive and justified; but these occur only in accompaniments, especially in Masses, chorales, and hymns; never or very rarely in polyphony or in independent organ music.

The first step is to learn how to sit at the organ. Sit far enough back on the bench, so that the feet rest lightly on the pedals without playing, and they should rest on the middle of the pedal board. Don't rest the body on the pedals, or let it fall forward, as this will put too much weight on the pedals.

The leg and the knee should be kept as quiet as possible. In the old time pedal action, the resistance was greater; but in modern pedal technique, and our present day electric action, it is not necessary to use the leg or the knee. The ankle, heel, and toe movements alone are sufficient on the pedals, and these should be as relaxed as possible.

Similarly, the fingers move on the hinge from the hand, (the second joint of the fingers is the hinge) in the same way that the ankle moves from its hinge.

A beginner should start simple pedal exercises on the white notes, or diatonic notes of the scale. I generally ask my pupils to place the toe on C, and the heel on D. They must use a precise, crisp mo-



Seth Bingham

tion of the toe and the heel, and oscillate back and forth between the two white notes a number of times. The next step is to pivot on the heel while holding D, and bring the toe over to E.

This rudimentary exercise would be played like this, C-D-C-D-C-D-E-D-E-D-E. (The D is held down with the heel while the toe pivots over to E). The object of this exercise is to develop a legato touch, and the pupil should strive for this touch from the start.

This pivoting on the heel and toe should be continued on up to the middle range of the scale, as far as G above middle C.

Let us consider the normal position of the feet on the pedals. The heels should be

in and the toes out. I always tell my pupils that they should play "knock-kneed" instead of "bow-legged," when they are playing at the upper or lower end of the pedal board. Don't attempt to keep the foot flat on the pedal. Throw the knee "in" which will pull the outer edge of the foot off the key. I find that women do a better job of this than men. Most of the contact with the pedal is with the inner edge of the foot.

This principle of keeping pedal contact with the inner edge of the foot can be carried from the bottom of the pedal board to the middle of it, and a little beyond, and I feel that anyone should be able to do this.

Having accomplished the "feel" of the left foot going up the pedals, the descent should be made the same way. Suppose in the beginning, we use C-D-E-F, and the toe has gotten as far as F. The heel is on E. We will use E as the pivot, as the foot is starting back down to C.

The exercise will be played like this, F-E-F-E-F-E, pivot on E, and go back with the toe to D, and then the toe and the heel will play D-E-D-E-D-E and so on.

If the left foot must go higher, this principle would not be followed, as you would turn to the outer edge of the foot. However, this would be the exception, as the right foot generally takes care of the upper territory of the pedal board. Having completed the slow trill with the left foot, begin at the top of the pedal board, with the right foot. With the toe on the top C, and the heel on B natural, we pivot on B, and the toe goes to A. You play C-B-C-B-C-B-A-B-A-B-A, and take the accented note with the toe, because it is the most natural way. Using this same principle, work your way down the scale.

Begin each day with slow practice. Eventually, the student will become proficient with pedaling in these ranges. As he masters a steady legato rhythm, he may take this same exercise and speed it up; but not until (*Continued on Page 53*)

Seth Bingham, distinguished organist and composer, was a pupil of Guilmant, Widor and d'Indy. He is at present a faculty member at Columbia University and Director of music at Madison Avenue Presbyterian Church, New York City.

# THE INTERMEDIARY NOTE IN SHIFTING



by Harold Berkley

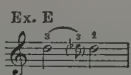
"... I should much appreciate it if you would clear up for me a question in regard to shifting. It concerns the intermediary notes to be played when practicing shifting exercises. I am enclosing several exercises—can you tell me in which of these examples the intermediary note is correct and in which it is incorrect?"

—Miss M. B., Kansas



You have brought up a rather ticklish question, one upon which no sizeable group of teachers is likely to come to complete agreement. The proper use of the intermediary note is a fertile subject for debate whenever teachers get together. No one person's words will settle the question, so all I can do is to give you my own ideas.

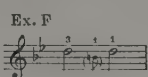
In my opinion, the system used in Ex. B is much superior to that in Ex. A, mainly for the following reason: if the pupil has acquired the habit of shifting upwards with the third finger, he will have the tendency to make a little upward flick even when he is trying not to sound any intermediary note. The effect will be something like Ex. E, and it is decidedly unpleasant. On the



other hand, the shift as in Ex. B is much easier to make soundlessly, and even if it is slightly heard the effect is much less annoying than that of Ex. E.

One important fact must be kept in mind, and that is the distance the shifting finger must move. It should be the shortest, possible distance. For example, even if the shift in Ex. B were in the key of B flat, the first

finger should still shift from B natural. See



Ex. F. The same principle applies to the shifts in Ex. C, where the first finger should be forward on E sharp, and Ex. D, in which the first finger should move upwards a half-step while the D is being played, so that it is ready on C sharp to make the shift to the E.

It is often not realized that a change of position is made by the same finger, either the beginning finger or the ending finger, and that the intermediary note is also made by this finger. This principle should be kept in mind during the study or teaching of shifting.

A word here to the wise—and the unwise!—concerning the use of the intermediary note. As an auxiliary means of study in learning the distances between the positions, and for the development of correct muscular instinct, it is an immense help, but its use in performance is altogether objectionable. Although some well-known artists allow themselves the privilege of using it in an endeavor to obtain a clinging portamento, it never fails to lower the artistic standard of the passages in which it is used.

## Vibrato and Change of Bow

"... Does the development of a continuous vibrato help to develop a smooth change of bow in cantilena playing? ... While working to obtain a more continuously even vibrato I have found that my control of the bow change at frog and point has improved considerably. Do you think that this result is individual with me or could it be applied as a general teaching principle? ..."

—Miss M. L., Connecticut

What has happened to your bowing is not at all an isolated phenomenon, but

rather the result of the kind of practice you have been doing. Your desire for a more fluid vibrato undoubtedly sprang from an inner concept of a more even flow of tone. This concept subconsciously influenced your bowing technique, which reacted as one would expect it to. It is the same old story: If you have a vivid ideal of what you want and strive for it, you will attain it, or nearly, if your basic technique is sound.

I have frequently found your idea to work well in reverse; that is, practicing for a smoother change of bow will often improve the continuity of the vibrato. In short, working for vibrato improves the tone, and working for tone improves the vibrato.

## With Regard To Rosin

A letter came to me recently from R. J. Z., Missouri, regarding rosin and its use. Mr. Z. asks no questions, but merely tells some of his experiences and implies that explanations would be welcome.

He comments on the "clouds of rosin dust" flying around the violins of his fellow students, and wonders if they had been using too much rosin. Probably so, and quite likely it was of an inferior brand. A cheap rosin is always dusty: even a small amount applied to the bow seems to be too much. But most young violinists have the habit of applying rosin too lavishly. There seems to be some thought that if a little rosin is a good thing, more is better. This, of course, is not the case. If a superior brand is used, and the bow hair is in good condition, very little is necessary to keep the bow clinging to the string for an hour or so.

It will interest Mr. Z. to know that the following method of applying rosin is more or less routine with most experienced violinists. The bow is placed firmly on the cake at the frog and four or five short strokes are taken; then the bow is drawn slowly to the point, where a few more short strokes are made; the Up bow is taken, again slowly, back to the frog. This process is then repeated once. By this time enough rosin should be on the hairs to last for an hour's playing. The secret is the slow drawing of the bow: this is what causes the hair to pick up the rosin. Those players who like to send the bow flashing backwards and forwards will generally succeed in polishing the rosin, but not in getting much of it on the bow-hair.

Mr. Z. has probably noticed, though he does not mention it, that another habit of inexperienced players is the rubbing of the rosin on the bow-hair instead of just the opposite. The only satisfactory method is to hold the rosin firmly in the left hand and the bow in the right in playing position, then to proceed as suggested above, drawing the

(Continued on Page 52)

# Is Teaching Music an Art or a Business?

by

ESTHER

RENNICK

I STUDIED music as an art and started teaching it as a business. However, the first few years I taught, I thought of my profession only in terms of art. It took the prodding of my pupils to make me realize that my aims were too high pitched, many of my efforts misspent, and my attitude of "art for art's sake" practically congealed.

Three years after I started teaching I began to question my attitude, determination, and procedure. I still believed that my noble intention of helping create a nation of master musicians was right, but my methods didn't seem to work. My pupils didn't stay with me long enough to become master of anything.

I had studied with a German Professor of the old school who divided music in two classes: good and bad. If you didn't teach the classics, only the classics, you were a bad teacher. "Teach your pupils to read notes, keep time, and observe all expression marks," he had said to me. "Then give them the classics, give them only the best from the very beginning, never deviate."

Emphasizing his next words by pounding on top of the piano, he continued, "If you'll do that, you will build an enviable reputation as a great teacher."

Looking back it seems strange that I didn't realize the musical limitations, investigate the background, or care about the personal preferences of my pupils.

Nor did it occur to me that most of my students would use their music in sorority and fraternity jam sessions; church affairs, and social gatherings. I had a single track mind with an all-absorbing purpose. My teacher training began when I learned from one girl the vital necessity of recognizing the ceiling of ability in my pupils. Nettie was the emancipator in my third year of teaching. I had never compromised with my traditional classic approach to teaching music. But Nettie was unimpressed. She hated scales, exercises, and little pieces designed to promote artistic performance. Nettie was about as artistic as a donkey. She was beginning to hate music, the piano, me, and her papa who was making her take lessons.

One day Nettie's father came stalking into the studio with her. "I'm Nettie's papa," he said not too friendly, "and I come to tell you that I sent Nettie here to learn to play church music. I lead the singing and I want that Nettie should be able to help me." Nettie beamed as her papa handed me a hymn book and backed himself out the studio door.

I didn't have a large class because the depression was on. Nettie's papa was my one prompt-paying patron. I couldn't afford to let her go. I opened the hymn book and looked at the shaped notes and queer titles. Nettie turned to a certain page and said: "I want to learn this one first." It was, *I've Been Washed in A River of Blood*, with a real stomp-down tune, designed for swaying, jerking and clapping. I played the hymn and sang the words with Nettie doing the alto off pitch. When we finished I said, "That's a gruesome-sounding hymn if I ever heard one." Not knowing the meaning of gruesome, Nettie agreed.

After that, Nettie came to her lessons carrying an assortment of hymn books filled with shaped notes, and hymns I had heard at camp meetings in the Tennessee mountains. Occasionally Nettie's papa came to a lesson, beaming with friendliness, to learn about sharps and flats. My high purpose lowered a pace, but the music in the Primitive Baptist Church took a turn toward the right. And art began to mix with business.

That was the year I started keeping a note book entitled, "Teacher's Lessons Have Begun."

The next year I learned from Janice that at least half the knowledge I was

giving my pupils were isolated facts that had no place to lodge, and nothing to tie to, because I gave it before they needed it. She was seven-years old and should have known better, but when I said, "We are going to start learning scales today," she looked at me with a queer expression and said, "Does music have scales like fishes? Mama just hates to get the scales off the fish Daddy catches." That night I dreamed of fish without scales and music lessons without pupils. I wrote in my little black book, "Either use words a pupil understands or explain what you are going to say before you say it."

Not long after that experience I learned from Ellen the value of incentive. She was a very talented girl and I was determined that her foundation must be solid, that there would be no gaps in her knowledge and no weaknesses. I tried every trick to get her interested in scales and chords. She wasn't even slightly interested. She was playing in the keys of G, D, and A major. She had learned the E and B major scales and chords, when I suggested that we go on to F-sharp. She was wiser in the ways of pedagogic procedure than I when she said, "Why should I learn to play that hard old scale when I haven't even learned to play a piece with four sharps yet?"

That night I wrote in my notes. "Don't teach irrelevant things and facts. Wait until a pupil is going to use material or a musical principle before you give it to her."

Even while trying to apply her knowledge of scales and keys to her compositions she became bored and inattentive. Then one day she came into the studio with a home-made melody which turned out to be, *I Want A Girl, Just Like the Girl That Married Dear Old Dad*. She handed it to me and said, "Mother and Dad said would you please put in the chords to this song. We are going to put on a stunt at Family Church night. My big brother is going to sing it, I'm going to play, and Mother and Dad are going to wear costumes and make a portrait of themselves in a picture frame. But we can't find a copy of this song in town."

"I'll do it if you will help me," I said.

She agreed to try to help and we spent the entire lesson period and half the next pupil's time working with the D scale and chords. I led her into (Continued on Page 58)

*Here's good sound advice  
from a busy teacher whose pupils helped  
her to find the answer to this question.*

# Nocturne

This piece of *night-music* is one of the loveliest lyric expressions of Chopin. It requires all the nuance and singing tone the pianist can command. In order to create the poetic atmosphere necessary to a musical interpretation of this composition, apply a liberal amount of rubato but do not sentimentalize the sweet purity of the melodic ideas. Particular attention should be paid to varying the treatment of the first two-bar phrase which is repeated throughout the composition. Grade 6.

FREDERIC CHOPIN, Op. 55, No. 1

Andante (♩ = 80)

PIANO *p*

*Ped. simile*

*cresc.*

*a tempo*

*f* *più p* *rit.*

*poco cresc.* *f* *dim.*

Più mosso

First system of musical notation. Treble and bass staves. The piece is in B-flat major (two flats). It features triplet patterns in both hands. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation. Continues the triplet patterns. Dynamics include forte (*f*) and piano (*p*).

Third system of musical notation. Treble staff includes fingering numbers (1, 2, 3, 4, 5). Bass staff continues the triplet patterns. Dynamics include forte (*f*).

*Ped. simile*

Fourth system of musical notation. Treble staff includes a crescendo marking (*cresc.*). Bass staff continues the triplet patterns. Dynamics include forte (*f*).

Fifth system of musical notation. Treble staff includes a stretto marking (*stretto*). Bass staff includes a rallentando marking (*rall.*). Dynamics include forte (*f*).

Sixth system of musical notation. Treble staff includes a ritardando marking (*rit. molto*) and a piano marking (*p*). Bass staff includes a dolce marking (*dolce*) and a piano marking (*p*). The system concludes with a *Ped. simile* marking.

Tempo I

*molto legato e stretto*

*poco cresc.*

*mf* *dim.*

*cresc.* *dim. ed accel. poco a poco*

8

*a tempo* *pp* *psf* *p* *f*

# Theme from Piano Concerto in A Minor

This particular concerto has achieved tremendous popularity within the last ten years. It was composed in 1868 when Grieg was only twenty-five years old and is representative of the warm, full-blown lyric romanticism which was at its height during that period in Europe. Grade 5.

EDVARD GRIEG, Op. 16

Arr. by Henry Levine

Allegro moderato (♩=84)

PIANO

*ff*

*stringendo*

*poco rit.*

R.H.

L.H.

*sfz*

*sfz*

*mp*

*cantabile*

*p*

*mf*

*poco rit.*

*dim.*

*a tempo*

*p*

*cresc.*

*mp*

*Lento*

*molto rit.*

*pp*

Tempo I

*pp*

*poco a poco*

*molto cresc.*

From "Themes from the Great Concertos," arranged by Henry Levine. [410-40227]

Copyright 1942 by Theodore Presser Co.

First system of musical notation, measures 1-4. The right hand features a triplet of eighth notes in measure 1, followed by eighth notes in measures 2 and 3, and a triplet of eighth notes in measure 4. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* in measure 3 and *sempre più ff e stringendo* in measure 4.

Second system of musical notation, measures 5-8. Measures 5 and 6 show a triplet of eighth notes in the right hand. Measure 7 is marked *a tempo* and *ff*, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 8 continues the triplet in the right hand. Dynamics include *ff* in measures 7 and 8, and *p* in measure 8.

Third system of musical notation, measures 9-12. Measures 9 and 10 show a triplet of eighth notes in the right hand. Measures 11 and 12 feature a triplet of eighth notes in the right hand. Dynamics include *ff* in measures 11 and 12, and *p* in measure 9.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 show a triplet of eighth notes in the right hand. Measures 15 and 16 feature a triplet of eighth notes in the right hand. Dynamics include *ff* in measures 15 and 16, and *p* in measure 13.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 show a triplet of eighth notes in the right hand. Measures 19 and 20 feature a triplet of eighth notes in the right hand. Dynamics include *ff* in measures 19 and 20, and *fz* in measure 20.

CÉCILE CHAMINADE, Op. 50

[illegible]

*dolciss. a tempo*

*p* *molto string.* *dim. e rit.* *pp*

*cresc. e string.* *f* *3* *L.H.* *R.H.*

*a tempo* *f* *p a capriccio*

*a tempo* *dolciss.* *pp* *string.* *marcato*

*pp* *L.H.* *dr*

*dolciss. ed accel.* *vivo* *L.H.* *pp* *L.H.*

The image shows a page of musical notation, likely for a piano piece. It consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 3/4. The piece starts with a tempo marking of 'a tempo' and a dynamic of 'p'. It features a variety of musical textures, including single-note passages, chords, and arpeggiated figures. There are also markings for 'molto string.' (more strings), 'dim. e rit.' (diminuendo and ritardando), 'cresc. e string.' (crescendo and strings), 'f' (forte), 'p a capriccio' (piano, at will), 'marcato' (marked), and 'vivo' (lively). The piece concludes with a 'pp' (pianissimo) marking and a 'L.H.' (left hand) indication.

# Study in Light Blue

To play this effervescent piece with maximum effect count each bar as one beat. In this way the music will flow as it should. Use as little pedal as possible so that a light, clear tone will be achieved. Grade 3  $\frac{1}{2}$ .

VLADIMIR PADWA

Allegro (♩=80)

PIANO

Grade 3.

# In Old Vienna

Viennese Folk Melody  
Arr. by Bernard Wagness

Andante cantabile (♩=66)

PIANO

This musical score is for a piano piece titled 'In Old Vienna'. It is arranged by Bernard Wagness from a Viennese folk melody. The tempo is 'Andante cantabile' with a metronome marking of 66 quarter notes per minute. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of three systems of music, each with a treble and bass staff. The first system includes fingerings (e.g., 3 2, 4 5, 1 5, 4 3, 2 1, 2 3, 3 2, 4 5, 1 4, 3 4, 2 1, 2) and dynamics (p espr., mp, p, mp, f). The second system includes dynamics (p poco a poco cresc., f, L.H. poco a poco dim.) and fingerings. The third system includes dynamics (mp, cresc., mf, mf, cresc., f, p, poco rit., pp) and fingerings. The piece concludes with a final chord.

From "Piano Course," Book III by Bernard Wagness. [430-40116]  
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Grade 3.

# Dance of the Candy Fairy

(From "Nutcracker Suite")

PÉTER ILYITCH TCHAIKOVSKY  
Arr. by Ada Richter

Andante ma non troppo (♩=96)

PIANO

This musical score is for a piano piece titled 'Dance of the Candy Fairy', which is part of the 'Nutcracker Suite' by Peter Ilyich Tchaikovsky, arranged by Ada Richter. The tempo is 'Andante ma non troppo' with a metronome marking of 96 quarter notes per minute. The key signature has two sharps (D# and F#), and the time signature is 4/4. The score consists of three systems of music, each with a treble and bass staff. The first system includes fingerings (e.g., 5 3, 3 5, 1 2, 2 1, 2 2, 3 1, 5 2) and dynamics (pp). The second system includes fingerings (e.g., 5 1, 4 1, 8 1, 5 1, 3 1, 4 1, 3 1, 1 2, 3 1, 5 2) and dynamics (pp). The third system includes fingerings (e.g., 1 1, 2 1, 1 1, 1 1, 1 1, 1 2, 3 4) and the instruction 'Repeat 8va.'. The piece concludes with a final chord.

From "Nutcracker Suite" by P.I. Tchaikovsky, arranged by Ada Richter. [410-40178]  
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# Allegretto

(From the Seventh Symphony)

SECONDO

LUDWIG van BEETHOVEN

Arr. by Ruth Bampton

Allegretto (♩=76)

PIANO

5 3 4 4 8

1. 2 5

5 12 16

20 24

28 32 5 1

36 40

44 48

pp

pp

pp

# Allegretto

(From the Seventh Symphony)

PRIMO

LUDWIG van BEETHOVEN

Arr. by Ruth Bampton

Allegretto (♩=76)

PIANO

5/3

1

4

8

12

16

20

24

28

32

36

40

44

48

*f*

*p*

*pp*

*p*

*pp*

# Entr'acte Gavotte

(From Mignon)

AMBROISE THOMAS

Arr. by N. Clifford Page

Allegretto moderato (♩=88)

FLUTE

PIANO

The musical score is written for Flute and Piano. The Flute part begins with a trill and is marked *Pdaintily*. The Piano part starts with a forte (*sf*) chord and then moves to a piano (*pp*) *staccato* accompaniment. The score includes various musical notations such as trills, slurs, and dynamic markings. The tempo is marked *Allegretto moderato* with a quarter note equal to 88 beats per minute. The key signature changes from C major to B-flat major in the final system.

*poco accel.* - *rit.* - *a tempo*

*p* *a tempo*

*poco accel.* - *rit.* - *pp*

*tr* *tr* *mf*

*pp* *mf*

*p* *accel.* *dim.* *pp* *rit.*

*accel.* *dim.* *ppp* *rit.*

## Jesus Christus, unser Heiland

Hammond Registration  
Sw. (A) Q000 6650 000

JOHANN SEBASTIAN BACH

ORGAN

*P*

*Ped. 42*

[Chorale] (A)

From "Eighteen Large Chorales" by J.S. Bach, edited by Albert Riemenschneider. [433-41006]

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ETUDE - AUGUST 1952

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This page contains six systems of musical notation for a piano etude. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** Measures 10-14. Measure 10 is marked with a circled 10. Measure 11 has a fingering of 4 in the bass staff. Measure 12 has a fingering of 7 in the bass staff. Measure 13 is marked with a circled 11 and a box containing 'F'. Measure 14 is marked with a circled 12 and a box containing 'F'. A section marker [Chorale] with a circled A# is placed above measure 13.
- System 2:** Measures 15-19. Measure 15 is marked with a circled 15. Measure 16 has a fingering of 7 in the bass staff. Measure 17 has a fingering of 5 in the bass staff. Measure 18 has a fingering of 4 in the bass staff. Measure 19 has a fingering of 5 in the bass staff. A section marker [Chorale] with a circled A# is placed above measure 15.
- System 3:** Measures 20-24. Measure 20 has a fingering of 5 in the bass staff. Measure 21 has a fingering of 4 in the bass staff. Measure 22 has a fingering of 7 in the bass staff. Measure 23 has a fingering of 5 in the bass staff. Measure 24 has a fingering of 5 in the bass staff. A section marker [Chorale] with a circled A# is placed above measure 23.
- System 4:** Measures 25-29. Measure 25 has a fingering of 5 in the bass staff. Measure 26 has a fingering of 1 in the bass staff. Measure 27 has a fingering of 3 in the bass staff. Measure 28 has a fingering of 2 in the bass staff. Measure 29 has a fingering of 4 in the bass staff. A section marker [Chorale] with a circled A# is placed above measure 28.
- System 5:** Measures 30-34. Measure 30 has a fingering of 5 in the bass staff. Measure 31 has a fingering of 1 in the bass staff. Measure 32 has a fingering of 2 in the bass staff. Measure 33 has a fingering of 3 in the bass staff. Measure 34 has a fingering of 4 in the bass staff. A section marker [Chorale] with a circled A# is placed above measure 33.
- System 6:** Measures 35-39. Measure 35 has a fingering of 5 in the bass staff. Measure 36 has a fingering of 1 in the bass staff. Measure 37 has a fingering of 2 in the bass staff. Measure 38 has a fingering of 3 in the bass staff. Measure 39 has a fingering of 4 in the bass staff. A section marker [Chorale] with a circled A# is placed above measure 38.

[Chorale]

First system of musical notation, measures 1-2. Treble and bass staves. Treble staff has a [Chorale] label. Bass staff has fingering numbers 7, 1, 1, 5.

(30)

[Chorale]

Second system of musical notation, measures 3-4. Treble and bass staves. Treble staff has a [Chorale] label. Bass staff has a [Chorale] label.

[Chorale]

Third system of musical notation, measures 5-6. Treble and bass staves. Treble staff has a [Chorale] label. Bass staff has fingering numbers 1 2 3 5, 3, 5, 4.

Fourth system of musical notation, measures 7-8. Treble and bass staves. Treble staff has fingering numbers 1 2 1 2 1, 1 2 1 2 1 2, 1. Bass staff has fingering numbers 3, 5, 4 5, 4 5.

(35)

Fifth system of musical notation, measures 9-10. Treble and bass staves. Treble staff has a [Chorale] label. Bass staff has a [Chorale] label.

Pedal

Sixth system of musical notation, measures 11-12. Treble and bass staves. Treble staff has a [Chorale] label. Bass staff has a [Chorale] label.

# He's Gone Away

Traditional North Carolina  
Mountain Ballad  
Adapted and Arranged by Clifford S.

Rather slowly, freely, earthy

VOICE *mf* He's gone a-way for t

PIANO *mf*

stay— a— lit-tle while, But he's com-in' back if he goes ten thou-sand miles. Oh

who will tie my shoe, and who will glove my hand? And who will kiss my ru-by

*poco ten.*

*mp* *p* lips when he is gone? Gone a - way, far a - way, o - ver yon-der.

*p* *mf*

*mf*

He's gone a-way for to stay a lit-tle while, But he's

com-in' back if he goes ten thou-sand miles. Oh, it's pap-py who'll tie my shoe, and

mam-my who'll glove my hand, and you will kiss my ru-by lips when he is

*poco ten.* *colla voce*

*mp* *p* *pp*

gone. Gone a-way, far a-way, o-ver yon-der.

*p* *pp*

No. 130-41100

Grade 2½.

# By the Little Mill

MARGARET WIGHAM

**Allegro** (♩=72)

PIANO

*f*

*To Coda* ⊕

*CODA* ⊕

*mf* *L.H.* *f*

*sf* *sf*

*accel.* *f* *p* *R.H.* *f* *p*

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No. 130-41106

Grade 2.

# Rain Dance

STANFORD KIN

**Moderato** (♩=76)

PIANO

*mf*

*Ped. simile*

*cresc.*

*cresc.*

*cresc.*

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*mf*

*dim. poco a poco*

*pp*

## Allegro

This happy little piece was composed by Mozart at the age of six. Do not hurry it and make all the phrases very distinct. Crade 2.

WOLFGANG AMADEUS MOZART

Arr. by Ruth Bampton

PIANO

*mf*

*p*

*mf*

*p*

*rit*

*pp*

From "The Child Mozart" by Lottie Ellsworth Coit and Ruth Bampton. [410-40028]

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## Dancing on the Tightrope

MARTHA BECK

Moderato (♩=144)

PIANO

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## The Cuckoo Clock

MAE-AILEEN ERB

Moderato

PIANO

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oo! Cuck-oo! Cuck-oo!" he calls, Through all the day, and night. *f* Cheer-i-ly his voice rings clear, No *p* mat-ter what the

weath-er. The clock and lit-tle cuck-oo bird, Tell us the time to- *pp* geth-er.

No. 110-40181

Grade 1.

## Cowslip Bells

Moderato (♩ = 72)

LOUISE E. STAIRS

PIANO *mf*

Ring-a-ting-ting, the cow-slip bells, Send out a mes-sage of spring. If you will lis-ten

*Fine*

care-ful-ly, You'll hear the fair-ies sing. *mp* Birds in the trees add their mes-sage sweet, Win-ter's o'er,

*D.C. al Fine*

*mp* spring once more. Old mis-ter frog sends a cheer-ful croak, Spring is a-gain at the door. —



(Continued from Page 20)

ere it is that the fingers become  
ained to finding their way about.  
his is more than ever true in ap-  
oaching the modern electric or-  
n, the action of which is so much  
ster than that of the old pipe-  
gan.

The foot pedals mark the point  
here the actual difference between  
ano and organ techniques begins.  
h electric as well as on pipe or-  
ns, the music which the left hand  
ays on the piano, becomes trans-  
ferred to the feet. And this, of  
urse, involves a different and  
ghly specialized technique. It is  
ill to leave it alone, however,  
til both hands are fluent and  
xible on the piano.

The chief problem confronting the  
ganist today, however, is not one  
technique but of knowledge.  
untly put, he lacks ability in  
temporizing, or improvising. Now,  
is is a difficult question to discuss  
cause it depends so largely on  
born aptitudes. I can tell you that  
lack of knowledge in extempo-  
izing is a serious drawback—I pos-  
sely cannot tell you how to con-  
ter the problem. Either one has  
e talent to think spontaneous musi-  
l thoughts, or one has not. One  
n learn, of course, how to move  
m key to key; even how to make  
seem effortless and natural. But  
e power to invent themes is inborn.  
It is possible, however, to de-  
lop a sense (if not a great gift)  
r extemporizing. Try to have a  
od, large, repertoire. Then, from  
mong the various styles and  
chools" of the selections you learn,  
r to familiarize yourself with spe-

cific individualities—how the dif-  
ferent composers harmonize, how  
they effect transitions, where they  
allow their melodies a simple ac-  
companiment, where they fill in  
with rich chords, etc., etc. Next,  
try this little experiment. Select two  
numbers of somewhat similar school  
or type. Bearing in mind all you  
can possibly learn about the indi-  
vidualities of each, play one and  
then fiddle around with its stylistic  
elements so that you can build  
yourself a transitional bridge into  
the second work. Next, try the same  
with two works of markedly differ-  
ent stylistic individualities. Always  
try to merge the flavor of Work  
Number One with that of Work

Number Two. In some cases, you  
will effect this through the use of  
melody; in some cases, through har-  
mony; in some cases, through rhythm  
—often, through all three.

In extemporizing, as in playing,  
there is no set technique. You have  
to do the best you can, always trying  
to develop your own style. If you  
have idols, you will naturally fol-  
low them, taking a bit from here  
and a bit from there, and thus evol-  
ving an expression of your own.  
Again, commercially speaking, the  
church field often needs to be sup-  
plemented by other playing; and for  
this, it is a good thing to master a  
repertory of good popular music—  
what the publishers call *standards*.

This includes Lehar, Strauss, Kern,  
Gershwin, Rodgers, etc., etc.—all  
good music, for all that it is defi-  
nitely outside the straight church or  
"serious" category, nurtured mainly  
in the church in the old days, but  
still on an artistic par with many a  
beloved folk favorite, and certain  
works by, say, Schubert, Tchaikov-  
sky, Bizet, the Italian opera com-  
posers, Tosti, Chaminade, Debussy,  
etc. But whatever you do, remember  
that ingenuity and self-help are  
among the most necessary ingredi-  
ents of success in the new and prom-  
ising field of organ playing that has  
been opened to us by the readily-  
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THE END

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by Herman J. Rosenthal

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## LET THEM SING (Continued from Page 18)

ballads, Gilbert and Sullivan opera choruses, *The Witches' Dance* (words adapted to the Orchestral March in the Nutcracker Suite); *Hymn to Joy* from Beethoven's Ninth Symphony, songs that they'll enjoy and remember into their second childhood! Some of these can be found in books called, "Sing," "Keep on Singing," and "Singing America;" some are in octavo form. But if a lack of funds prevents buying copies for each child, mimeographed sheets containing the words can be stapled together in a manila folder.

I am fortunate to be teaching in a school system\* where the children like music. The singing assemblies every two weeks, as well as the class room singing, are some of the happiest periods of the day. Why?

There are several reasons. First, no child is asked to keep quiet because his voice is not up to pitch. Everyone sings and loves it. The music periods are spent in singing, not talking about lines and spaces or drilling on syllables. Their songs are music that "tickles the ears," as one child expressed it.

Absolute mastery of a song is not essential, but the joy of singing it is important. The purpose of the elementary school is not perfection and skill in the arts, but rather to give children the experience of self-expression which will lead to an active interest in them. These children are covering a wide range of song literature that has come from the feelings and life of peoples over the world.

When a new song is introduced, the teacher plays and sings it while the children follow the score, or perhaps just the words if the music is not in their books. Then they begin to sing. If there's a difficult spot they listen, then try it again. Within a few minutes they're over the hump and going strong. After each new song comes familiar favorites. The last ten minutes are usually for their choices. Is it surprising that Beethoven's *Hymn to Joy* or

*Children's Prayer* from "Hänsel and Gretel" opera rank as high on their list as *Dixie Land* and *Home on the Range*?

We have visitors from other schools, sometimes from other countries. Often they remark on how well these children read music! How do they learn a song so quickly, and carry two and three parts?

Actually, these children could sing for hours, with or without books, because their minds have not been hampered with do-re-mi. The melody and words of a song are as one to them, and they learn it quickly. At the same time, they're getting musicianship and interpretation painlessly.

As for the parents in the community, they wouldn't miss a School Sing. Even the fathers have been known to leave their offices and jobs to attend a one o'clock program, then return by train to the city to finish their day's work. "It gives me such a lift," one man said. "Better than a sales talk anytime."

"Why?" I asked.  
"Because these children enjoy singing. Their voices and faces show it. There's no tenseness, or fear, no stiffened shoulders or long faces. Their words are clear and the sound is pure and beautiful."

But what about the problem of note reading? Shouldn't children be taught to read music?

If they study an instrument, yes. And the instrumental instructor will teach them. If, supposedly, the elementary child has had note reading in his so-called singing class, it seldom helps him with an instrument. His built-up dislike for it must be broken down before he can make progress. But if he has enjoyed a singing experience in school, whether he studies an instrument or not, he'll always find relaxation and fun in group singing. The pleasant memories will carry into adult life and he'll be a good listener as well.

In this "Age of Irritation" and Rush, we need more *real* singing. Let's do it in the schools first by taking the do-re-mi out of music class and let them *sing!*

THE END

## PIANO LESSONS WE ALL ENJOY

(Continued from Page 20)

not stressed, rather the direction in which we are going and the amount of pleasure derived from the work.

The children who have had the opportunity to have piano lessons often make good helpers.

Accuracy is learned because the playing must be accurate to avoid discord if they play together.

Our music supervisor has made it possible for the third grade teach-

ers to attend a course in this work, after school once a week, so we learn and teach as we learn.

We feel that we are laying the foundation for interest in music which may result in enriched home life and perhaps, in later years, in ensemble participation, chorus, band, or orchestra work. If present enjoyment is any indication, we believe we are on the right track. THE END

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(Continued from Page 16)

what the teacher is saying, or only listen perfunctorily, while longing to play over again, the page which is being corrected. I often heard a pupil, after having been stopped by the teacher and he was playing wrongly, repeat the whole of the music in exactly the way as he did before, having really taken in at all what was said to him in criticism. He was so set on playing as much as possible that he had not apprehended all what the teacher wanted. Therefore, students, do not during lessons commit the stupid error of trying to play all the time, or playing a corrected passage too quickly. But listen quietly and attentively to the advice of your professor, and think it over well before trying to repeat the music according to his directions.

Many strange and garbled performances are given too by pupils, through neglect of searching for the fingering, especially in awkward places. Fingering is enormously important on the piano. If correctly applied, it not only imparts agility but improves the quality of the tone. One of the commonest errors of young people is to get all tied up into incapable positions on the keyboard, through lack of study of the easiest and most obvious fingers to use in any passages.

Another most irritating fault is an endlessly exaggerated movements with the arms while playing. Not only the arms, sometimes the head, the shoulders, the whole body are distorted to help the student express all his emotions and his duties. But, does it help? Heaven forbid! It only dissipates the energy which should be concentrated on the hands and fingers, and on the manipulation of the keyboard, to exclude it in gestures which have nothing to do with pianoforte playing.

It is not to say that all exuberance and show of pleasure should be barred from performance, but that a different matter from throwing oneself about and making faces as high in extremes of pain, like young players do!

Have not yet mentioned the worst of all faults and the commonest, namely, too much pedaling. Oh, you "Soul of the Piano!" How you abused! Dissonant harmonies into each other, heavy murky chords and passages dim the musical atmosphere, unclear tone pervades, through your agency! Therefore, friends do, I beseech you, keep your right foot with mercy off that ringing forte pedal which helps you drown your difficulties in badness, but which can so spoil all! Study its effects, and its applications with the greatest care and precision, that it may be really a

source of strength and sweetness to you, instead of the worst of weaknesses.

In connection with the pedal, I must notice the small amount of care and attention given by most students to quality of sound and fine tone production. They do not seem to listen enough to what they do. As long as the notes are correctly played, so many pupils seem to think of nothing else. Yet this is where real playing only begins. The notes must be learned properly first of all, in order to begin to study how to play the music by adding beautiful tone and color of sound.

And rhythm, the "sauce" of every interpretation, what flabbiness, what lack of outline where it is absent! Great attention must be given to it; no note must be held longer than its true value; every bar must be made to feel the rhythm's pulsating beat.

Scarcely a student that I ever heard gave nearly enough attention to scale playing. After all, most of the running passages in piano music are but elaborations of scales, yet many times someone will come and play a *Ballade* of Chopin with pride; but ask him to play a simple scale, and behold, he cannot begin to! Therefore it is better to learn the early works of Bach and Beethoven before attempting Chopin and Liszt, because in the simple clear technical passages of the older masters the progress of the young student can more easily be noticed and his progress in scale playing and finger technique better displayed.

It is the idea of most pupils to learn as many pieces as possible, not caring very much whether they play them with exactitude, as long as they are able to show a smattering of all sorts and kinds of music. This, too, is bad, for it should be the aim of the learner to give a perfect performance of one piece, rather than slap-dash through a whole repertoire. To be able to play one work almost to perfection will advance the student more and he will learn further from the effort at complete mastery than any amount of superficial knowledge of much music will give him. I am, of course, speaking purely from the point of view of learning to play the piano well. Naturally it is a good thing for the general musical education of the student to be developed as widely as possible, by getting to know all kinds of music. But from the standpoint of performance, perfection in one piece is the most important and hardest thing to attain, and should be striven for most earnestly.

I also find that too often the learner is so completely wrapped up in his own work that he takes little

interest in, and neglects to listen to good concerts. This is very much to be deplored, as he can gather so much to his profit from hearing others play. The education of hearing first-class concerts is a very necessary part of the student's development.

There come constantly to my mind more and more of the faults which are general amongst young students. It is quite depressing to think how many there are; yet, if these did not exist everyone would be a master at once and would scarcely need to learn! The next thing that occurs to me is the bad habit of adding chords to octaves in the bass part, so as to amplify the tone and make more volume. It is a very reprehensible practice, however, as it overloads the symmetry of the harmonies and produces heaviness of atmosphere. Then, also, neglecting to bring out bass accompaniments which are necessary as a foundation to support the melody, and vice versa, the fault of producing a too heavy elephantine bass which swamps the right hand's part—these also are very tedious and common faults. So is the fault of playing chords with one hand always attacking slightly after the other. Students do this who suffer from an excess of pleasure and emotion while playing; and, in their enthusiasm to get everything they can express into the music, their intensity makes them drag one hand after the other. The danger of this very amateurish error is that it becomes so quickly a habit which is very difficult to break. For the ear of the player gets so accustomed to it, after long indulgence, that he ends by being unable to detect the annoying want of simultaneousness in the striking of his two hands.

I have still two more faults in mind. One is the dry hard tone that is often forthcoming in staccato passages, the fingers performing an action like pecking at the keyboard, accurate and correct maybe, but extremely uninteresting to listen to.

The other fault is keeping the hands glued to the piano, not lifting them off enough, which lifting gives so much freedom, lightness, grace, and suppleness of technic. The raising of the hands from the keyboard at certain places is to the pianist what the taking of a new breath is to the singer. It gives renewed life to everything, and strength to continue. And on the piano it is so easy to lift the hands at times, as the pedal is there to sustain notes to their full value, and give respite for the relaxation of the tension by the brief removal of hands. Many young students play with their fingers, wrists, hands, arms, everything, stuck to the keyboard, afraid to release their position for one moment, especially in difficult passages, thereby making everything look and sound labored and stiff.

THE END

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JOHN M. LEIPOLD

218 S. Highland Ave., Los Angeles 36, Calif.

(Continued from Page 10)

of inborn feeling. You can teach a youngster what to do—you can't teach him what to feel."

"Another thing—and I, too, may be wrong," said Mr. Rabin, "but I disagree with the theory that mere increase in age makes for artistry. Certainly, age implies experience which means better judgment, better taste, better discipline. But if the feeling is there at all, it's there at the earliest age—like the color of the eyes. Look at Mozart and Mendelssohn. Time matures art, but it cannot create it. If, at twenty, someone plays like a wooden doll. I see no reason to say, 'Give him time—when he's forty, he'll play divinely . . .' The divine spark shows itself from the start. And a lot of bitter disappointment could be spared if parents and teachers were perceptive in testing for it as

early as possible."

"I just remembered something else," Michael put in. "When I try to correct faults, they never go gradually. I keep working, and things keep on as they are, and then—bango!—all of a sudden I see what's wrong, and it cures itself."

Most of Michael's day is devoted to the violin. He continues his general education under tutors, and pursues hobbies which include reading, mechanics, caring for his coal-black cat. His fondest hobby is playing ensemble works with his parents and his sister, Bertine, a college student. The elements which have helped him most are the musical integrity of his home, the supervision of his studies, and the tactful ingenuity which brought interest to the tedious parts of his work and taught him to help himself. THE END

## VIOLINIST'S FORUM

(Continued from Page 25)

bow as if to produce a solid, round tone.

Most new cakes of rosin have so highly-polished a surface that it is sometimes difficult to get the bow to "bite" on them. A few light, criss-cross scratches with the point of a knife will remedy this. But it is important that the scratches be only just deep enough to break the polished surface. Otherwise there is danger of the rosin breaking off in flakes.

Mr. Z. wonders if different rosins are made for different instruments. They are. Preparations differing slightly in texture are made for the viola and the cello—although it is my experience that violists and cellists are more than willing to borrow violin rosin! Double-bass rosin is a different matter: it is considerably coarser and heavier.

The player should never allow rosin to remain on the strings. After each session of playing it should be carefully wiped off with a clean cloth—a piece of old silk is the best material. And the cloth should be laundered about once a month. If rosin stays on the strings, humidity in the air will cause it to "cake," which in turn will cause the bow to produce a whistling noise instead of a tone. The importance of this cannot be over stressed.

Another good reason for not using a cheap, dusty rosin or an excess amount of a good brand, and for wiping off the strings, is that rosin dust is liable to settle on the strings

and fingerboard in the upper positions. And a violinist who has shifted confidently to a high note, only to have his finger stick in a deposit of rosin, knows well the frustrating feeling that envelops him. From the very beginning pupils should be trained to clean off the top and sides of their violins and also the end of the fingerboard. When a teacher sees a violin with a deposit of rosin on the end of the fingerboard he knows that the pupil, no matter how talented, is inclined to be careless of details. My teacher, the late Franz Kneisel, was apt to get sarcastic on the subject. He would take up such a violin and say, rather coldly, "I see you don't know how to play higher than D on the G string and not quite so high on the D string. But you like to play up to F on the E string. You must learn to play on the lower strings at once." Then he would assign the pupils four or five two-octave scales on each string. The fingerboard was clean at the next lesson!

To recapitulate: Use a good brand of rosin and use it sparingly. Use enough, as suggested above, for an hour or so of playing. If the session is to be a long one, say two or three hours, wipe off the strings and re-rosin as soon after an hour as may be possible, repeating the process if necessary. If this method is followed, the rosin will not have a chance to cake on either strings or violin. THE END

# Violin Questions

By HAROLD BERKLEY

## MADE IN GERMANY

Miss R. H. F., *South Dakota*. The violin you wrote about is apparently a cheap German product. The words "Made in Germany" are a complete give-away. The violin is probably worth at most \$100.00.

## FOLLOW TEACHER'S ADVICE

Miss L. W., *British Columbia*. Not knowing you and never having heard you play, it is impossible for me to give you concrete advice regarding your future course in music. Neither can I, in these columns, recommend one School or Conservatory above another. If I were you, I would be guided by the advice of my present teacher and of other musically aware people I might know. I wish I could be of greater help, but do not see how I can be.

## A TELL-TALE DATE

Mrs. J. K., *Michigan*. I hate to say so, but I fear your "Amati" violin is an imitation. No member of the Amati family, that I know of, except Nicolo, was working as late as 1678. But by all means have the instrument appraised by a reputable dealer. It might be a well-made copy, worth quite a little.

## VALUE OF A GLASS VIOLIN

G. A. G., *Wisconsin*. When correspondents ask for a reply "in the next issue of ETUDE," I wonder if they realize the immense amount of labor and time necessary to the getting out of the magazine. We of ETUDE think we are doing well if an answer appears three months after a question is received! There were several members of the Glass family named Johann: which of them made your violin, I do not know. The violins of the Glass family are not well liked today, because of their varnish and hard quality of tone. The value would be at most \$150 and is probably about \$75 or \$100.

## A DOUBTFUL DATE

Mrs. A.B.C., *Tennessee*. The fact that your violin has a label bearing a 1600 date does not in the least mean that the violin is that old. It used to be a common practice to put an "old" label in a comparatively new instrument. The only way you can find out the value of

your violin is to take or send it to a reliable expert. I would suggest Mr. Rembert Wurlitzer, 120 West 42nd Street, New York City, or Wm. Lewis & Son, 30 East Adams Street, Chicago. It would be a good idea to write to these firms and find out what fee they would charge for an appraisal.

## A TELL-TALE SPELLING

Mrs. R.R., *Kentucky*. I cannot tell you what your violin is worth—one could without seeing it—but I am willing to hazard a guess that it is a German copy of an A. and F. Amati. The German spelling of the word "Cremona" indicates that. In any case, the date on the label is too late for the label to be genuine so the violin is not likely to be genuine either.

## E STRING WHISTLES

A.E.B., *Wisconsin*. There are two books of daily technical exercise, either of which would meet your needs. They are the "Urstudien" by Carl Flesch, and my own "Basic Violin Technique." You can obtain both books from the publishers of ETUDE. (2) It is the great fault of the steel E string that it does have a tendency to whistle. I am sure I cannot say why this is so. I have heard many explanations, most of them mutually contradictory! But if it is only when you are playing double-stops that the string whistles, then there is at least the possibility that a finger is accidentally touching the string very lightly. I would investigate this, if I were you. (3) No, the phonograph is not a reliable medium for determining the speed at which a composition should be played. Far too often records reproduce at a speed certainly faster than the original recording, just as they are very often nearly half a tone higher in pitch. Experience and good taste are the best authorities on tempo!

## A CONTRADICTIONARY BRAND

A.L.S., *British Columbia*. As your violin is branded on the back with the name "Stainer," I can say that it is not a genuine Stainer. He never branded his violins, and neither did any of his more conscientious copyists. The likelihood is that your instrument is a factory copy worth at most \$100. But this is only a guess: no one can accurately evaluate a violin without seeing it.

(Continued from Page 24)

# Organ Questions

Answered by FREDERICK PHILLIPS

develops an even touch on the pedals, will speed be maintained.

The beginner asks, "Should I watch my feet when I pedal?" I see no objection to this. In the beginning, I believe that you should look at the action of the ankle and the foot on the pedal, but for only a short period until you have acquainted yourself with the newness of this action. Then you should discontinue this practice, as a bad habit can be formed, and one that is hard to overcome. The pianist does not look to see where every finger is going on the piano. He develops a sense of location, and he knows just where his hands are going next. And so it is with the feet on the pedals. Here comes a time, when pedal technique has been mastered, when the player may look at his feet; but first the feet must know their way around. Anyone who has heard the fine organist, Andre Marchal would never realize that he was blind. He is an example of what can be done. His feet have been trained to find all the mechanical devices on the pedals, and he does this with the greatest facility.

The difference between the angles through which the foot moves, in playing the intervals of a second and third respectively, renders it necessary to practice each of them separately, and with extreme strictness, taking great care that the angular movements are performed slowly at first; but with unflinching correctness, later the pace may be increased.

Get an accurate feeling for the interval of the second, C to D, and then go to the interval of the third, D to E. The foot has to be turned still further to bring the heel around to C, and the toe on E. C is the pivot in this case. The student must now learn to calculate the distance of a third, and pivot the distance of a third, instead of a second.

When you have accomplished this you can mix the practice of seconds and thirds, as it will improve the sense of location on the pedals. You must get used to calculating distances, just as the cellist must calculate the distance before he depresses the strings on the finger board. If you have practiced correctly, you should now have a legato touch, and a sense of pedal location. Students often ask "Should I wear rubber heels?" I don't favor anything made of rubber, because you must do a great deal of sliding, and leather is better for this than rubber. The student may say, "Rubber seems to help me hang on to the pedal, and don't slip." However, with leather heels he will be better able to develop a light, agile, movement. Rubber heels tend to spoil the rhythm, by sticking. A medium heel, and a thin sole is the most desirable

combination and is the best answer to a much debated question. The medium heel acts as a hammer, while the thin sole allows the foot to "feel" the pedal. The normal female foot can handle the pedal much easier than the large male foot. An exception was Joseph Bonnet who had an enormous foot, but who was able to pedal with the greatest of ease. I recall his playing of the Variations from Mendelssohn's Sixth Sonata. This composition calls for a staccato pedal, and Bonnet's fast, velvet pedaling was an experience I will always remember.

After the beginner has mastered the interval of the second and third, he may now start to learn how to play chromatic scales, and the use of the black notes. Remember that you almost never put your heel on a black note. After having "wrestled" with the diatonic scale, it will be a relief to practice chromatics. The student must mix them up, one half step, one whole step, and a major, and minor third. For example, the heel is on C natural, and the toe on C-sharp. Pivot on C-sharp with the toe, and bring the heel to D. C-C-sharp-D-D-sharp-E-F-F-sharp (Heel-toe-Heel-toe-(pull) toe-heel-toe.) I call D-sharp to E natural the "pull" or "brush off," because you must slide from D-sharp to E with the toe. Press the D-sharp hard in leaving it, so that you get a legato attack in between. The right foot is the same.

Speed should be developed with the feet as well as the fingers. I insist however, that the beginner concentrate at first on his feet, with very little work being done with the fingers. Later, when he has command of his feet, and this is the most difficult to attain, we start with the manuals and the fingers. If a student is more advanced, I recommend that he practice whole passages together with the manuals, and the pedal, as the eye and mind must get in the habit of taking in two elements at once.

The student must realize that the organ is a sustaining instrument. It sounds only as long as the key is held. The piano has the loud pedal to sustain the sound. On the organ, you do not use a "pressure touch," as the volume of tone does not depend on pressure. The problem is with the fingers, and their agility. The wrist, as a separate problem, is exceptional; however, playing the piano combines the problem of wrist, arm, and body. The better your piano technique, the sooner you will play the organ. There is much less tension of the fingers on the organ than on the piano. Staccato playing will always remain a wrist problem and piano and organ staccato are much the same. However, there is much less pressure and tension in

• Our church seats about 300, and the membership is considering the purchase of an organ, but there seems to be an idea that one cannot be had without tremendous cost. One manufacturer's representative said he could place an adequate organ for about \$6,500 (probably gone up since). There seem to be conflicting opinions about electronic instruments. One (costing \$5,000) was tried but not approved by most of the members. Two others are under consideration, but we are wondering whether they would be satisfactory as compared with a pipe organ, and considering the difference in cost.

—L. R. B., Minnesota

For a church of your size we believe the pipe organ would be more satisfactory, but it is doubtful if a really adequate organ could be installed for less than from \$12,000 to \$13,000. This is a figure roughly suggested by the Philadelphia representative of one of the leading reliable organ makers. For a church of this size it would be necessary to have several tone cabinets in case electronic organs were decided upon, and this would add considerably to the cost of the electronics over and above the basic price. An interesting angle to the price question is the suggestion by Dr. Wm. H. Barnes in his "Contemporary American Organ" that about ten per cent of the cost of the church building should be allowed for the cost of the organ. Organ builders seem to agree that, with some flexibility, this permits an organ adequate to the requirements of the church. If it is at all possible we suggest the pipe organ, but if the electronic instrument is decided upon, the two you have mentioned rate high in this field.

• I would like advice on which stops to use for the introduction of hymns, and for congregational singing. The organ is a two manual instrument, each manual having three buttons which press down certain stops, but I can't get any power or the right expression I want. There are two broad pedals—is one to be used for Swell and the other for Great? Then there is a short iron pedal at the left of the broad pedals which moves

up and down. I can't figure out what it is used for. I enclose the names of the stops: PEDAL: Bourdon 16', Flute 8', Swell to Pedal, Great to Pedal. Viola 8', Salicional 8', Gedeckt 8', Rohrflute 8', 21th (2 2/3), Flautina 2', Swell Tremolo, S 16 S, Swell Off Unison, Diapason, Dulciana 8, Doppel Flute, Flute Harmonica. Swell 16 Great, Swell 8 Great, Swell 4 Great, Great 4 Great. I would also like to get a flute, viola, etc. solo effect in the prelude, offertory or postlude.

—M. B. F., Texas

In listing the stops you have not made it clear which belong to the Swell and which to Great organ, but we are assuming that the Swell takes in from Viola to Swell Off Unison, and that the Great starts with the Diapason. We dislike to suggest any set plan of stops for different purposes, as, for instance, a hymn of praise would call for different treatment than a hymn of prayer or devotion. Generally speaking, however, the introduction of a hymn would be on the Swell Manual with moderately loud stops without couplers—possibly Viola, Salicional, Rohrflute. Then for the congregational singing play on the Great with Swell coupled, using all the stops with Swell 4 to Great coupler as well as the Swell 8 Great. For the more devotional types of hymns reduce both manuals a little, and omit the Swell 4 Great coupler, unless you wish it for special effects. The short iron pedal you mention may have one of two purposes. Sometimes such a pedal is used to couple the Great to Pedal by a single pressure, and another single pressure would release the coupler. A somewhat similar device (though generally on the right side) is used for setting the "buttons" or combination pistons. If this is the way your organ operates you can change the stop set-up for each of the buttons, and in this way probably get the great volume you desire. No. 1 button could be soft stops, No. 2 medium volume, and No. 3 loud. If the pistons (buttons) cannot be altered in this way, they are probably in the "fixed" category, and the method of changing them is more complicated and should be done by the service man.

the staccato action on the piano, than on the organ.

Harold Samuels played the piano with great repose. He used close fingers for scales, arpeggios, and trills. This same finger action should be applied to the organ. Oc-

taves are seldom if ever used, and chords should be attacked simultaneously. (The suggestions in the above article may be adapted to all types of electric organs as well as to the pipe organ.)

THE END

# Junior Etude

Edited by Elizabeth A. Gest

## Latin-American Musicians

by Elizabeth Searle Lamb

**G**UIMAR NOVAES, Claudio Arrau, Bidu Sayao—these names are familiar to North American music lovers and concert goers, but perhaps less well-known is the fact that they are Latin-American Musicians. They, and a score of others, have won fame in this country as well as in their native lands and in Europe.

Brazil has the largest representation in the concert field (but, of course Brazil is much the largest of Latin-American countries). The concert pianist, Guimar Novaes and the soprano Bidu Sayao, of the Metropolitan Opera Company, both from Brazil, need no introduction; Villa-Lobos, composer and conductor, is also well known here. A younger composer from Brazil, Eleazar de Carvalho, was an assistant to Koussevitzky at Tanglewood and appeared as guest conductor of the Boston Symphony and other orchestras. His debut as a conductor came when he led the Brazilian Symphony Orchestra without a score after only one rehearsal. Bernardo Segall, another fine Brazilian pianist, upset musical tradition by coming to the United States to study instead of Europe.

Other Latin-American countries are also represented in the concert field. Claudio Arrau, one of today's outstanding concert pianists, is from Chile. He is not only famous for his beautiful work at the keyboard but also for his most unusual memory. It is said of him that he could give sixty concerts without repeating one number! That is something to think about. Sanromá, especially noted for his interpretations of Gershwin's music, as well as of the music of his own country, comes from Puerto Rico.

The Mexican conductor and composer, Carlos Chavez, is well known here, while the singers, Irma Gonzales from Mexico, Emma Otero from Cuba, and the instrumentalists Ma-

risa Regules from Argentina, and Alfredo de Saint Malo from Panama have all won international renown.

For every one of these well-known artists there are many others embarking hopefully on a musical career in the United States. All of these musicians, established artists and young hopefuls alike, have an extra-curricular job, that of fostering better understanding between the United States and their own native countries. Many actively strive to further friendship and artistic exchange, as for example, Bidu Sayao, who has been called by the President of her country, "The Singing Ambassador of Brazil."

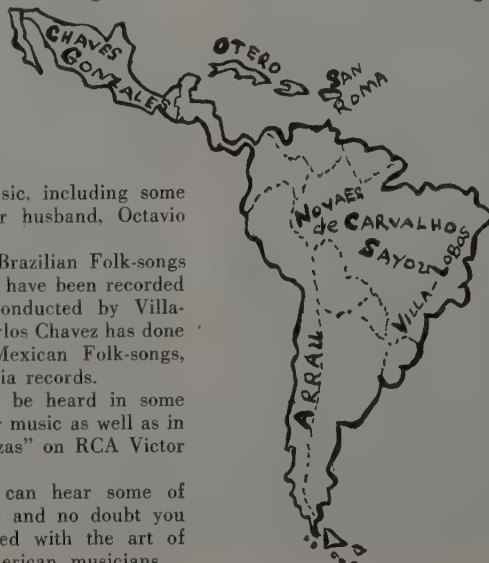
Many of the artists mentioned can be heard through recordings. Claudio Arrau has made Columbia records of music by Chopin, Albeniz and other composers; Bidu Sayao has recorded a long list of songs and operatic arias for Columbia; Guimar Novaes has recorded classic compositions as well as a great deal

of Brazilian music, including some numbers by her husband, Octavio Pinto.

Some native Brazilian Folk-songs and other music have been recorded by orchestras conducted by Villa-Lobos, while Carlos Chavez has done the same for Mexican Folk-songs, both on Columbia records.

Sanromá may be heard in some modern chamber music as well as in his native "Danzas" on RCA Victor records.

Perhaps you can hear some of these recordings and no doubt you will be entranced with the art of these Latin American musicians.



## A Real Wind Instrument

**D**ID YOU ever hear of an Aeolian harp? And if you did, do you know what it is? It has an interesting history.

Aeolus, in Greek mythology, was the god of the wind, and the Aeolian harp is named for him because, when this instrument is hung in the breeze, the air blowing over the strings sets them in vibration and creates a soft, pleasing sound. No one knows when such an instrument was invented, but there is a tradition that the harp that belonged to King David in the Bible vibrated at midnight when suspended in the breeze. A similar experience is said to have come to St. Dunstan of Canterbury in the tenth century.

In the seventeenth and eighteenth centuries several musicians

in England and Germany wrote about Aeolian harps, telling how easily they could be made and what pleasant sounds are produced by the soft vibrations of the strings. They are made of wood, about three feet long, five inches wide and three inches deep over which catgut strings are stretched; the wood, or soundboard, is pierced by two sound holes, as is done on violins and other string instruments, and when the strings are properly tuned and the instrument placed in a breeze, a soft, ethereal sound is produced.

The best part of this, you can let the wind do the work for you and you do not have to learn to play the instrument. But then think of the fun you'd miss!

## What's My Name?

### CHARADE

By Ethel L. Dinkins

My first is in BRING but is not in RING;

My second's in AN and also in TAN;

My third is in CAR but is not in

BAR;

My fourth is in HERE and also in THERE;

My whole is a name that is known everywhere.

## Who Knows the Answers?

(Review)

Keep score. One hundred is perfect.

1. To what instrument would your teacher refer if she used the word console? (10 points. In January, 1951)
2. In which minor scale is C-sharp the leading-tone? (10 points. In January, 1951)
3. Which of the following songs

was composed by Schubert: *Hark, the Herald Angels Sing*; *Hark, Hark, the Lark; Still at the Night*; *The Night Has a Thousand Eyes*? (10 points. In February, 1951)

4. Name five musical terms that are also used in football. (5 points. In March, 1951)

5. What instrument uses colored strings? (20 points. In April, 1951)

6. Which of the following composers died before 1850: Beethoven, Tchaikovsky, Schumann, Schubert? (15 points. In May, 1951)

7. What was Saint-Saens' first name? (5 points. In June, 1951)

8. What is the interval called from B-flat to C-sharp? (10 points. In July, 1951)

9. MacDowell was born one hundred and eleven years after the death of Johann Sebastian Bach. When was he born? (5 points. In October, 1951)

10. Schumann married a fine pianist, the daughter of his teacher. What was her name? (10 points. In March, 1952)

Answers on next page

## Letter Box

end replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail re-

quires five-cent postage; foreign air mail, 15 cents. Do not ask for addresses. Be sure to put required postage on your letters.

### Dear Junior Etude:

I play piano and like every kind of music. Music facilities, over here, when compared with the U.S.A. are extremely small. I would be grateful to hear from other music lovers.

*Elroy Smith (Age 17),  
British West Indies*

I play trombone in our school band and orchestra and also sing in the chorus. After being in the navy I plan to study abroad and become a symphony conductor. I have studied conducting and have conducted our band and orchestra both in rehearsal and in public. I have also done some composing. I would be pleased to hear from other music lovers about my age.

*Cornelius Rodgers (Age 18),  
Pennsylvania*

I have taken piano lessons for eight years and have been playing organ for two years. I would like to hear from other music lovers.

*Peggy Davis (Age 14), Virginia*

### Dear Junior Etude:

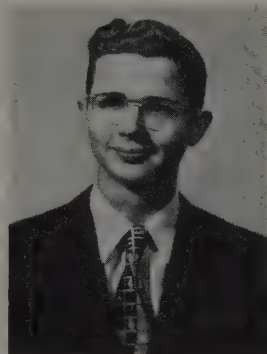
I have studied piano five years with my mother and am president of the Colorado Federation of Junior Music Clubs and also of the Kolbezen Pianists' Club. We are busy making plans for

our next State convention.

I hope to make piano my life work. Last spring I gave my graduation recital from the advanced student's course and then presented the same program at the school my mother graduated from and played on the same piano she played a recital on when she was fifteen.

ETUDE is number one on my magazine list and we like the Junior Etude because it helps with the daily practice period. I would like to hear from other Junior Etude readers.

*Frank James Kolbezen (Age 15),  
Colorado*



See letter above

Answer to Charade: Bach

### Answers to Who Knows

1. The organ; 2. D-minor; 3. Hark, the Lark; 4. line, quarter, half, play, run, hold; 5. The harp; 6. The C strings are red and the F strings are blue to help the per-

former keep his hands over the proper strings; 6. Beethoven and Schubert; 7. Camille; 8. An augmented second; 9. 1861; 10. Clara Wieck.



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Bradford, Pennsylvania

Paul Appleby, Theodore Butel, Robert Redfield, Jim Pringle, John Osborne, Sandra Habgood, Katherine Craig, Maryn Mallory, Priscilla Smith, Kathleen Brown, Barbara Bowen, Ann Fannin, Elizabeth Redfield, Marcia Matson, Kathleen Grant, Lynne McDowell, De

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**THEODORE PRESSER CO., Bryn Mawr, Pa.**

## TOY SYMPHONY

(Continued from Page 14)

was not limited to just the one instrument producing the effect desired, others were added for expression.

In selecting instruments for expression, we paid particular attention to the expression marks on a piece of music. We used the bells particularly for a crescendo build-up, starting with just one or a few, and adding more until the climax is reached. Sometimes this must be done in just a few notes, by adding in series and then decreasing the same way. But you'll get the biggest thrill of Toy Symphony, when you try a big, long, exciting crescendo build-up of eight or ten measures or more, terminated by a sudden cut of all instruments. You can do this by adding bells in small doses, then introducing triangles toward the end played with a circular motion of the rods inside the triangles, and adding the tambourine shake, if necessary, and then ending with a resounding clang of the cymbals, bass drum, triangle, and tambourine beat, letting them ring for the required beat, and then cutting all instruments sharply at once, while the piano or solo instrument continues with some sweet soft melody. This exciting climax leaves an audience breathless with something like amazement at such an accomplishment with toy instruments. The solo instrument must always be heard above the others.

For staccato notes, the wood block and the rattles give the desired effect. For this, the wood block presents no difficulty, but the rattles can be used either for a single tap or a continuous rattle. The single tap, of course, would produce the staccato effect, while the continuous effect can be reserved as an accompaniment to a trill or a fast run or a series of short runs or something similar. Rattles can be found in many forms, but the ones we like the best and find the easiest to use are the black castanet rattles on long handles. Aside from being easier for children to use, they give a different and more powerful effect than the hand castanets in the continuous rattle. However, for a Spanish number, the tap of the hand castanets, when properly used, cannot be improved upon.

True castanet rattles, whether hand style or on handles, are somewhat expensive, as they are made of ebonite. They cost anywhere from 80¢ for a small rattle with a handle to \$1.50 for a large one, and the hand castanets are about \$1.00. However, rhythm sticks may also be used. The plain sticks which produce a single tap cost 20¢ a pair, but there is also a type that has one stick notched which produced a continuous rattle; these

cost only 35¢ per pair.

You can simulate the hand type castanet rattles quite easily, though the sound will not be as hollow and loud. Take a strip of wood eight or nine inches long, one fourth inch thick and one and one-half inch wide. Attach a three-inch piece of the same width to each flat side by boring two holes side by side through all three pieces near the bottom of the three-inch pieces, tie the two pieces on loosely with a stout cord much as though you were sewing a button on each side.

Keep in mind, however, the fact that different woods and different thicknesses of woods produce different sounds. This might lead to an interesting project in experiment. And if you can get two or three widely different effects, you might work out a novelty number with answering rattles.

Another way to make these is to use the smaller cups of two sets of plastic measuring cups in place of the three-inch pieces of wood on each side of the center piece. This will produce a more hollow sound, but they must be used with care and not shaken too hard or they may break. These already have a hole in the handles, and a corresponding hole must be drilled in the center piece of wood. However, in order to keep the cups up in place, it would be necessary to drill two more holes above and on each side of the existing hole and then tie them with a cord from the center hole up to each of the other holes, and then loosely across. In this way 75¢ would provide at least three fairly good rattles.

Accents can be produced by cymbals, drums, tambourine beat, triangle beat, woodblocks, or anything you might think of which produce a beat. We have the minor, or lesser, accents, and then the big, more emphatic final accents which are the endings to a movement or perhaps just a phrase.

For phrase endings, use a smaller accent such as just one or two of those mentioned above. And if you use the cymbals for this, do not

use the usual clang of the pair, but rather just one of them struck with a stick. If you have a big build-up, you will want a still bigger accent at the end, in which case you might want to use all the accent instruments. If there is no big build-up, then use only the clang of a pair of cymbals, possibly along with the boom of a bass drum if you have one available. At final endings, let your conscience be your guide.

Now as to the cost of these instruments—they'll run up, too. Cymbals are about \$2.50 a pair. The triangle with beater is from 85¢ on up depending on size. A 7" tambourine costs about \$2.50. But don't let this discourage you. There are substitutes for these too, with which you might start practice. Of course, we must admit that nothing else will quite equal the tone of the instruments that were made for the purpose, but with substitutes the children can learn their parts and then you can build up a good set of instruments gradually. Two good heavy pot lids will serve as cymbals.

You can make a fairly good tambourine by taking a round wooden cheese box, or a heavy round cardboard carton, knocking out the bottom and stretching a piece of parchment over it, glueing it down all around and laying pleats where necessary. The jingles can be sleigh bells, or soda bottle tops flattened out as much as possible and tacked loosely in pairs on the bottom side of the rim.

Triangles come in many sizes and as many tones, but when I wanted extra ones I found that a  $\frac{3}{8}$ " thick iron spike—not a railroad spike, but a big overgrown nail—served the purpose nicely. Any blacksmith can furnish you with pieces of iron bars of varying thicknesses. File a groove around one end and suspend it from a string. Use any large nail or piece of metal as a striker. The same idea may be used in creating a solo instrument—the chimes. The complete scale and half-tones may be created in this way merely by using pieces of metal of different lengths.

Don't hesitate to add toy instruments of melody whenever you have an opportunity to get them. I refer here to toy flutes, ocarinas, toy xylophones, pianos, etc. You'll find

dozens of them in the dime store around Christmas time. These may not be true to tone and so cannot be used for a melody along with another melody instrument, but you will find that you can use them near and then for a novel trill in just the right place. And you may be fortunate enough to have some clever youngster in the group who might pick up the melody or motif of one of the compositions you happen to be using. If it sounds reasonably good and is in tune with the melody instrument you are using, add it by all means. If it is not in tune, perhaps you can make room for a little special solo part, silencing everything else, if necessary.

And of the toy instruments, none is more popular than the harmonica. If any of the children can play the old favorite, by all means use it in the Toy Symphony. If only two can play, encourage them to work on a duet. Even if you have only one, give him a solo as a specialty number in a concert.

There are two recent innovations among the better toy instruments that would be a fine addition to any Toy Symphony. These are the Magnus electric organ, which sells in toy stores for about \$20, and the Magnus Scotch bagpipe, which you can get for about \$6.00. If any of the children happen to own one of these, be sure to include them.

And for the comic element, don't forget the kazoo which can be bought in many forms for ten to twenty-five cents. A good substitute is a comb with a piece of tissue paper folded around it. Singing through this with the lips held against the paper produces exactly the same tone, but the bought instrument can be secured in the form of a saxophone for 25¢. Besides being an added attraction for the children, it makes a good appearance for a concert.

Even the Jew's Harp can be used if you have a chance to get one. There was a time when a little boy who did not have a Jew's Harp in his pocket at all times wasn't much of a boy. Today, few boys even know what they are.

In working with the Toy Symphony, it was usually more convenient to play the piano myself working with a small part at a time, but for concerts I preferred to have someone else play so that I could direct. You may be lucky enough to have some talented youngster who can do all the directing, or perhaps one who can play the piano well enough, at least for the simple numbers. When you start working with Tchaikovsky's "Nut Cracker Suite" and Scharwenka's *Polish Dance*, you'll find these not too easy for children to play.

But if you play the piano and like to work with groups of children, by all means give those with no talent a chance with Toy Symphony.

THE END

## BLOWING A HORN FOR HEALTH

The enthusiasts for musical therapy, rarely think about the value of music except as a cure for ill health. As a means of producing relaxation in combating the strains in modern life, it is invaluable in preventing nervous breakdowns. Elmer Layden the famous athletic director of Notre Dame University writes: "I believe that musical training makes men keener and stronger. As an example it is certainly good for the lungs to blow a horn. All in all, it appears to me that to learn to play a musical instrument is a fine thing for a boy or girl."

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NEW  
RELEASES

(Continued from Page 18)

the response of the parents. Several have called for the sole purpose of expressing their enthusiasm. Some have said that it has made for a closer family relationship because of the more "popular" nature of the music in the lending library. The child is suddenly getting spontaneous praise from the non-musical members of the family. Some parents have noticed, too, a greater pleasure and enthusiasm for practicing on the part of their children.

The question may perhaps be asked whether the regular lesson is being neglected in favor of the library pieces. Actually, there is such an improvement in the three fundamentals (note-reading, fingering, and counting) which we now familiarly refer to as "N F C", that he is no longer afraid of new music, even when it looks a bit hard.

To help the pupil distinguish clearly in his own mind between sight-reading standards and self-study standards, we use the following slogan: "Sight-reading should be played at least NFC" (i.e. notes, fingering, counting correct), but NFC also stands for "Not For Company." Self-study pieces on the other hand are definitely for company. They are to be studied phrase by phrase, are to be played musically, and principles and concepts previously taught are to be applied. Thus a self-study piece is a self-study piece because there is nothing

new in it that I have to teach them, and therefore they should be able to learn it by themselves, although it may be too hard for sight-reading. As a result my students are becoming more self-reliant and there is a definite carry-over of that spirit into the music I am teaching them.

I feel that the Library idea could be used as an automatic part of every teaching lesson. True, there is an expenditure of time, money, and effort at the beginning. But once the library is there, it functions practically by itself except for the occasional addition of new literature. The rewards are very great indeed. It gives the pupils an opportunity for self-expression in the selection of material, independence in studying or in sight-reading pieces, and experience with a tremendous variety of literature. It gives the parent a child who looks forward to trying new pieces, rather than one who considers it a chore, and it helps make music a social experience for the whole family. Finally, it gives the teacher the greatest reward one can ask for, the feeling of warmth and appreciation from pupil and parent, which helps to make the eternal triangle of music lessons: Parent-Child-Teacher, just a picture of three who are joining hands toward a common goal, an enriched music education in an atmosphere of understanding and enjoyment.

THE END

## ADVENTURES OF A PIANO TEACHER

(Continued from Page 21)

- Q. Does a staccato sign invariably call for short, detached tone?
- A. No. Staccato may be very short and sharp or longer and richer like pizzicato; sometimes it can even be played with damper pedal. Staccato refers to quality and not quantity of tone.
- Q. Are rapid octaves played by (1) wrists (2) forearms (3) fingers (4) full arms?
- A. Always by super-strong finger tips reinforced whenever necessary by wrists, forearms and full arms.
- Q. When hands tire or stiffen in rapid octave passages, what do you do to obtain ease and relaxation?
- A. Often practice the thumbs alone. This is done with the thumbs playing like a pencil point in key contact with highish wrist and without arm help. Hand is held as quietly as possible, thumbs are played very lightly; no attempt is made to hold the octave span in the hand.
- Q. What is the most relaxed way to play a series of rapid chords?
- A. In impulses of two's, alternating with down (solid) and up (light) touches.

- Q. What is one of the best practice habits to cultivate?
- A. Impulse practice in which the arms bound to the lap after playing a passage or phrase. As they rest in the lap for a few seconds the silence clears your ears, gives complete relaxation and induces thinking, "What shall I do next?"

## SCHUMANN'S PAPILLONS, OPUS 2

These 12 fanciful sketches of masked figures flitting in and out of a carnival are played by most pianists too stolidly and without sufficient humor. In the "Papillons" Schumann created a new and rare poetry of the piano. Although Clara Schumann, fresh and youthful, played them exquisitely, the sensitive subtleties of the pieces left German audiences cold and bewildered. Robert wrote that after hearing them "the audience looked at each other stupidly and could not grasp the rapid changes." Indeed, these kaleidoscopic dances, inspired by the last "Masquerade" chapter of Jean Paul's "Years of Youth," are a test for any pianist. Their flavor and illusion are often more

elusive than the frailest bouquets of Chopin and Debussy . . . Like the "Scenes From Childhood," they are almost Mozartean in their chaste perfection of form and content. A breath, too strongly blown, shatters them; an insensitive approach kills them. . . .

## THUMBS FOREVER!

Oh, those pesky thumbs with their inferiority (or is it, superiority?) complexes . . . They are stubby, strong and bossy, and so proud of their ability to roll around everywhere, to smite mightily, to move under the fingers and to be the means of getting our hands where they "ain't" on the keyboard, that they think they rule the roost. (They do, too!) Our lives are spent keeping these stocky delinquents in line . . . They bring us more grief than all the rest of our finger family . . . Yet,

much of this grief would be spared pianists if they would constantly remember that conditioning the thumbs requires just a few sensible precautions: (1) Always feel the thumb is hanging loosely and uncurved. (2) When not in use, when playing the thumb, keep touching the keytops. Never lift and whack from above the keys. (3) Always play the thumb like the point of a pencil, i.e. on the low side of its tip. (4) Never play the thumb on its long, flat side. (5) Do not curve the thumb consciously when it passes under the hand scales or arpeggios or when the hand passes over it. (6) Always remember that if the thumb is loose, the elbow is loose, and consequently the whole body is freed . . . Also, conversely, when the elbow tip is tight, the thumb and body are tight . . . Teach this; it's easy to prove. THE END

## IS TEACHING MUSIC AN ART OR A BUSINESS?

(Continued from Page 26)

arranging the chord for the first measure. I added chords to the second and she completed the third and fourth measures without any help from me. When she played them through, her face lit up like a neon sign as she said, "I didn't realize that pieces are made up like that. I believe I could write music."

Somewhere along the line, while teaching Ellen scales because that was the thing to do, I had failed to make her see the light until she herself pushed the switch. That night I wrote in my book, "Give a pupil an incentive, create a desire, and teaching will be an art, a business and a joy."

From the many fine music magazines, books, refresher courses, workshops, and master classes, today's teachers are learning how to make music lessons vital to their pupils. Form the National and Regional Conferences of the MTNA and the MENC where problems ranging from Bill's allergy to the piano to Mary's precociousness are discussed by experts, we are not only developing our profession into one of the leading arts in America, we are moving into the big business bracket.

There is still a small minority in the teaching field who struggle along with their 30-year-old methods and attitudes and a few rebellious pupils, and who place the blame for their steady turn over and unfilled periods in their teaching schedule, on the waywardness of this generation of young people who seem to be interested only in jazzy trash.

Young people are more interested in music now than at any period in American history. They do not want to do away with classical music, they want to add popular and current music to the classics. The radio, TV, and movies have a greater influence in forming the taste of our pupils than we have. They learn to

sing the commercials before they meet us.

Our pupils want, above all things, to get on TV., radio, in movies and to make recordings. Why not? That is what pays real money. They want very much to get on talent shows and win money and scholarships. They listen to these programs and they know that the artist pupil who plays a Haydn Sonata never wins no matter how fine the performance. It isn't to our credit that this is true in America, but it is a fact well known by all persons who listen to the talent shows. So teaching is a business which requires keen perception, alertness, and understanding.

To guide a pupil who is ambitious to get on radio and TV, through years of Scarlatti, Bach, Mozart and Schumann takes teaching genius on the part of the teacher, but it is being done all over America today. So teaching music is an art . . . a very great art.

But this detouring through the classics cannot be done with every pupil who comes into the studio of the average teacher. There are too many differences in personal desires, inclinations, abilities and backgrounds.

Thus the beauty of our art, the business of making a living must go hand in hand if music is to grow, spread, and reach into the outposts of our civilization. And this is being done by the majority of American Music teachers who believe with Joseph Conrad that "Efficiency of a practically flawless kind may be reached naturally in the struggle for bread. But there is something beyond—a higher point, a subtle and unmistakable touch of love and pride beyond mere skill; almost an inspiration which gives to all work that finish which is almost art—which is art." THE END

# TO THOSE HIGH SCHOOL JUNIORS AND SENIORS—WHY NOT MUSIC?

(Continued from Page 15)

you're a baby sitter, and will be there is a piano, take with you an inexpensive collection of piano or a community song book, play it through. Tune in to radio programs, and attend concerts that come your way. Whether your singing voice or your playing is of solo caliber, be generous with it when asked.

Get into every possible music activity in High School. Play for the Modern Dance Group in the gym. It will give your rhythmic sense a good work-out. If you can earn a few dollars as the glee club accompanist, it will be like money in the bank, and you can cash it in when you're on. If you are a glee club member, attend every rehearsal, and the extras, without a whimper. It should be that some day you might run into one of those college Madrigal Groups, who sit around a table singing, in lovely gowns!

If you can beg, borrow, or rent an instrument other than the piano, see if you can't learn enough to play simple melodies on it. You want to organize a school orchestra in the future, you know! Can you help with music in a children's club, Scout Group, settlement house, or 4-H Club? Can you sing for Sunday School or a Junior Choir? Can you accompany voice soloists? Can you plan and present a program of simple piano music of old familiar songs for some church or hospital? All of this will give you an idea of both service and joy in music. Every vital connection you have with music will be in your favor, and will make further progress easier.

If you are a counselor at a summer camp, can you start a Rhythm Band? There are helpful books on this popular subject, and much material arranged, especially for this activity. Several companies manufacture rhythm instruments, and will gladly send you catalogues. As a part of the camp craft program you can help the children to make use of the instruments themselves, such as rattles, rhythm sticks, and small drums. If you are at home for the summer, you might volunteer a sort of service to some Vacation Bible School.

In different sections of the country there are music camps. These are like dreams come true. Here you can have all the sports and outdoor recreation of a summer vacation, and at the same time begin your special musical training while still in High School.

With piney breezes ruffling your hair, you may play in an ensemble directed under a fine director. In a scenic setting you may be part of a vocal chorus, while an orchestra of your friends, furnishes the accom-

paniment. You might even make a solo appearance that will stiffen your backbone and put finish on your performance.

Should finances permit, there are, at these camps, artist teachers who will give private lessons. Such a combination of outdoors and music is something to dream about and plan for. If you are really serious, you can make definite strides, musically, in such an ideal summer session, and maybe later skip a rung or two in the musical ladder. There are even some scholarships available in these camps. Send for a few catalogues, and you'll be going around in a rosy daze.

As you are taking your training, you should weigh carefully the type of place in which you would like to work. In a large city the head of the Music Department will very likely map out your program. There will be less chance to show initiative, and very likely a definite schedule to follow. You will be directed and supervised.

In a small city you will have equipment, freedom, and—all the responsibility! You will have to know the entire set-up, from kindergarten songs to the best close harmony collection for boys. You will need a small car, and in it you will whisk merrily from the morning

High School assembly to a tour of the grade schools. In the evening—while resting—you will put on something fetching, and play for that talented mother in the P.T.A. You may work into a place of this size after you have filled a few smaller positions well.

As the director of music in a small community, you may not find all the equipment that you would like. Some of the school board may class you as one of the needless drains on the school budget. But consider the compensations. You have the challenge of proving your work valuable.

Imagine the thrill of coaxing out an odd assortment of instruments and melting them into a real little orchestra. Or it may be the new Junior High Choir, singing carols, so sweetly serious that it hurts to look at them. There will be a general doffing of hats, disclosing wide smiles, as you walk down Main Street after your Boys Quartet was the hit of the Rotary luncheon.

Produce results, and the small town will practically let you do your own planning. And as for turning out for your music programs—they may not know Grieg from Gershwin, but they will bulge the hall for you. It will be, "Hi Miss Jones!" as you leave the post office. That nice young

couple in the choir will take you home for Sunday dinner. You will be a sought-after partner at the square dances. There will be no monotony and no idle time on your hands, for you'll run yourself ragged doing the things that you're asked to do. But you will fill a great need in the community, and be recognized as a person of no small importance.

Is music a necessary part of your life? Do great hymns take you to new heights? Do you love to set others singing, until a whole group has lost itself in music? Then consider this wide and pleasant field lying before you. A music educator is kindling beauty as she goes, and waking ears to hear. She is enriching the experience of those who come under her influence. Sensing this fact, she, herself, gains a sense of happiness that cannot be measured. Then, as you plan for your further study, why not Music Education?

THE END

## TEACHER'S ROUNDTABLE

(Continued from Page 22)

Church method of grading from one to ten is accepted as standard. In France and on the Continent generally, no numbers are used. The music is classified as what corresponds to "very easy," "easy," "medium difficulty," "difficult," and "very difficult."

As for a set "form of progressing in piano lessons," I am afraid your student didn't express herself clearly enough. But as far as I can guess what she means, there is no such thing. Progress comes from the application of the student, the seriousness of her practice, the concentration of her mind upon every phase of her pianistic development; apart, naturally, from the gifts bestowed upon each one—or denied—by God and Nature. There are pupils who seem to understand everything, who hardly need to be told anything, whose musical intelligence is almost uncanny. In short, there is no set rule for anything that has to do with music study. It all amounts to a strictly personal matter and cannot be standardized.

THE END

## ILLUSTRATION CREDITS

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"Beethoven's Feefth, Seniorita? Carramba! José ees not seemphony orchestra."

**Thea Musgrave**, of Edinburgh has won the annual award of the Lili Boulanger Memorial Fund, Inc. Miss Musgrave is the first woman and the first British composer to win the award since it was established 13 years ago. The Board of Judges of the Lili Boulanger Memorial Fund, Inc., are: Walter Piston, chairman, Nadia Boulanger, Aaron Copland, and Igor Stravinsky.

**Jacques Abram**, young American pianist, winner of the 1938 National Federation of Music Clubs contest, was given a five-minute standing ovation in London's Royal Albert Hall recently when he played the 2nd Piano Concerto by Rachmaninoff with the Royal Philharmonic Orchestra, conducted by Colin Russ.

**Kenneth Wolf**, 20-year-old native of Cleveland who won fame by being graduated from Yale at the age of 14, has now blossomed forth as a concert artist-composer. He appeared in December with the Utah Symphony under Maurice Abravanel as piano soloist in his own composition, Concerto No. 1 in B minor. He was a piano student of the late Artur Schnabel and Rosina Lhevinne; and studied composition with Paul Hindemith.

**The American Symphony Orchestra League** has published statistics which reveal an interesting picture as regards the musicality of small towns. According to these figures, there are 125 towns of less than 25,000 population that have their own symphony orchestras. New York State with fourteen takes the lead in this classification, with Pennsylvania second, having thirteen small towns with symphony orchestras.

**Massimo Freccia**, for eight years conductor of the New Orleans Philharmonic Symphony, has resigned to accept the post vacated by Reginald Stewart as conductor of the Baltimore Symphony.

**The String Quartet** of the University of Texas gave a concert recently at Austin in which the members played matched Stradivarius instruments valued at \$150,000. The set was brought from Connecticut by Emil Herrmann, dealer in rare musical instruments. It is one of six Stradivarius quartets in the U.S. The University's String Quartet consists of Angel Reyes, first violinist; Alfio Pignotti, second violinist; Albert Gillis, violist; and Horace Britt, cellist.

**An International Festival of Contemporary Music** will be held in connection with the International Art Exhibit at the Carnegie Institute at Pittsburgh, Pa. this fall. The A. W. Mellon Educational and Charitable Trust has contributed a generous sum to finance the project. Roy Harris has been appointed executive director of the festival.

**The Central City Opera Festival**, at Central City, Colorado, which opened on June 28, will present two operas: "La Bohème," and "The Marriage of Figaro." The former will be given 19 times with the latter having 14 performances. Appearing for the first time at Central City are Genevieve Warner and Virginia MacWaters of the Metropolitan Opera Association, and Ann Ayars, star of London Films, and Elinor Warren.

Among the 50 award winners of the third **Opportunity Fellowships** competition are five musicians: Martha Zenia Flowers, of Winston-Salem, N. C.; Mary June McMeen, N. Y. C.; Mary Leontyne Price of Laurel, Miss.; Vivian Scott Ramsey, of Pontiac, Mich.; and Dorothy Ross, of New York City.

**The Koussevitzky Foundation** is observing this year the tenth anniversary of its founding by the late distinguished conductor of the Boston Symphony. Beginning with Memorial broadcasts on June 4, the first anniversary of Koussevitzky's death, the foundation will continue throughout the fall and winter of 1952 with various orchestral programs honoring the great Russian maestro who was instrumental in giving first hearings to many new orchestral works. Since its creation, the Foundation has commissioned nearly fifty new works, by leading composers of the present:

**Italo Montemezzi**, Italian operatic composer-conductor, died at Verona, Italy, on May 15, at the age of 76. His best known opera was "L'Amore dei Tre Re," (The Love of Three Kings), first produced at La Scala, Milan, in 1913 and later at the Metropolitan Opera House. He lived for a time in Beverly Hills, California, where he was widely feted in 1950 on his 75th birthday, and given the Star of Italian Solidarity for musical achievement.

**Madelaine Chambers**, a scholarship student at Chatham Square Music School, New York is the winner of the annual "first" award of the Friday Morning Club contest in Washington, D. C. The award consists of \$700 and a sponsored recital in Washington.

THE END

## Operation Kindergarten

WHAT—HOW—AND WHY

by Mathilde Bilbro

ALL that occurs in the studio is not merely hearing the thirty-minute lesson, giving a smiling goodbye to the outgoing pupil, and welcoming the next. Oh, no. There are sometimes interesting audition interludes.

Example: Mrs. X is calling to say, "My little girl is just five, and her father wants her to enter one of your piano kindergarten units; but I feel a little doubtful, as she is so young, and I hear that you give these little ones a good many subjects in a lesson. Of course, I wouldn't want her little mind to be strained with too much *thinking*. Please tell me what you really think about it."

This is a frequent question, and easily explained.

"Mrs. X," I begin, "you can't stop your little girl from *thinking*. She is thinking of something every minute that she is not asleep. How many questions does she ask you in a day?"

"Gracious!" exclaims Mrs. X. "About one hundred!"

"Questions about just one thing, Mrs. X?"

"No indeed! About *everything* she sees and hears," was the answer.

"Well, Mrs. X, that is because she is *thinking*, as all normal children are. If she should be apathetic, uninterested, not asking questions, then you might have something to worry over."

I then remind Mrs. X that it is not *thinking* which causes mental strain, but *thinking too long at a time on one subject*.

For this reason, with my kindergarten units, I change the subject every ten minutes or so. Then I illustrate to her a sample of one of my sixty-minute schedules with a unit of three or four very young beginners.

### EXAMPLE

1. Keyboard ..... 15 minutes
2. Technic Drill ..... 10 minutes
3. Rhythm Drill ..... 10 minutes
4. Blackboard  
(Rhythmic Drawing) ..... 15 minutes
5. Questions and Answers .... 5 minutes
6. Motion Song ..... 5 minutes

*Home work*—Telling parents about the lesson.

No. 1 This is a simple study of the appearance of the keys. The way they *look*. The way they *feel*. *Why* they are called *keys*. Their alphabetic names (one or two at a time). How to locate a white key by first looking at black keys. How to locate Middle C. (Initially, I mark Middle C with a red pencil. This subject extends through several lessons.)

No. 2 The initial drill in Technic consists merely of several short finger exercises, *off* the keyboard. Learning the finger numbers, 1-2-3-

4-5. Practicing "finger games". Hand position. Thumb position.

No. 3 Pupils striking time with triangles, as the teacher plays the piano. First chords, then, melodies with steady, duple, or triple tempo. The children should count aloud.

No. 4 It is easy to teach the little ones a few simple drawings made "*in time with piano*", although of course, the rule for this has to be explained by the teacher.

(Note: From the beginning I touch this subject because it develops in the child a certain rhythm consciousness, co-ordination, and a reliance.)

No. 5 Then for a few questions the teacher may like to ask bearing upon the lesson, for cultivating memory.

Example: "Do you hold your fingers straight or curved when you play?" (Illustrate off the keyboard.)

"How do you hold your thumbs?" (Illustrate)

"What is music?" Ans.: "Music is a language spoken in *beautiful* sound" (with emphasis on *beautiful*).

Other questions at the teacher's discretion.

### No. 6 A Motion Song.

Then a reminder of "*Home work*."

At this stage no mention is made of notation, but after a reasonable time, when the children have grown familiar with the keyboard and touch or three little exercises such as Leap Frog,—where the third finger of the right hand rests on Middle C, and the left hand (third finger) moves back and forth, over F, right, striking the C below and the C above with entire relaxation, left arm and hand,—and a five-finger exercise is learned which they call their *Short Scale*, viz: starting with both thumbs on Middle C, and placing slowly in contramotion through the range of the five fingers, back and forth several times;—also spelling short words on the keyboard such as, Ad, Ed, Bag, Bee, Ca, Egg, etc, then, (coming to the end of a long sentence!) I give them their kindergarten books just to *look at*, and to make them realize that pretty soon they will be studying from their own books.

But before using their books, they must have learned to draw on the blackboard the great staff and a note, Middle C. Now they are prepared for their first Book-lesson. Four or five weeks have passed, and what they have learned is: a *little* reading (letters); a *little* writing (letters); a *little* technic (piano and Keyboard study); a *little* singing (motion song); a *little* drawing (rhythmic) Blackboard with piano and a whole lot of *rhythm*. THE END

# Three Pre-Requisites to Becoming a Musician

by Arthur Olaf Andersen

THESE ARE the three specific things a beginner must always have if he wishes to become a real musician: (1) the ability to work hard; (2) patience; (3) felicity in his work.

Patience is important because the average student usually is impatient and wishes to make as many short cuts as possible. Short cuts in music simply mean that cut things must be made up, for there is only one way to become a thorough musician and that is by hard, steady plodding and patience.

Some students are born with a certain facility which appears to make things easy for them. They skim over the work that it takes the average student a lot of labor to accomplish. If the student is a pianist he may be able to play with a flourish that is discouraging to the plodder.

But wait and watch. This natural facility that comes so easily is limited. It lasts only for awhile because it is not solidly built nor is it quite natural. It takes hard practice to gain solidity. It is not a matter of finger facility alone, although that must be gained, but it is a problem in thoroughness.

Take, for example, the young composer who turns out many compositions in set formulas. He can write one after another. Examine them and one will find the same content in each. Nothing new or inspired facility in note-writing.

Then there is the young violinist who can play rapidly with lots of flourish but no depth of tone—surface stuff that is showy and seemingly brilliant. Then listen to the worker who attains technique through hard practice but also has discovered that he can put a lot more into his performance than the first technic. He discloses a singing tone and a variety of color that makes for charm and is not mere showmanship.

Then consider the young singer who mumbles through a song and is so loose on the high climax note with gestures of up-lifted eyes and arms extended toward the audience though presenting it with a golden

gift of tremendous value.

And now comes the vocal student who has studied his song and, in singing it, he interprets each phrase, building up the story as he proceeds and working toward the climax gradually with a sense of sincerity.

When we talk about the three pre-requisites we infer that all are necessary before the student starts work on his music. It should not be haphazard guessing that the child is ready for study. So often one hears a mother ask a teacher, "My boy is now five. Should I start him on his music?" If the mother has a very precocious son showing a decided tendency toward music, five is not too early. But most always the teacher will advise waiting a year or two. It is during this period of waiting that the parent must decide whether or not her child is musically inclined.

Does he gravitate naturally toward the piano—not so much to seek a noise-making plaything as to attempt to pick out melodies and chords. Does he listen to music with interest and attention?

Can he hum or sing a melody after hearing it on the radio or phonograph? (This last is not too important as many good musicians cannot retain melodies). If he does retain melodies, does he sing in tune and is he rhythm conscious? He may or may not disclose perfect pitch which is extremely useful but not absolutely necessary. Relative pitch will serve.

The third pre-requisite, felicity, is the ability always to find happiness and joy in music study and not to consider it boring or routine. The average boy or girl often dreads practice, especially if the task is technical and without much musical value. They dread slow practice. They want tunes. But if they are inclined to disregard the actual value of technical training such as scales in both hands up and down the keyboard and other set exercises, they should be taught to take them with the thought in mind that, while it may be dry work, it is important to their ultimate success.

THE END

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(Continued from Page 11)

is likely to encounter.

"How can I possibly give six children a piano lesson at once?" Class teaching is not a matter of sitting six squirming youngsters in chairs at keyboards and laddling out knowledge and technique according to formula. The attitude is still too prevalent that piano lessons are "given" and "taken" like pills or candy, as the case may be! Music education—whether voice, piano, or other instrument—is not a matter of dispensation. It is rather meaningful musical activity and experience which the teacher is expected to create for the child when he comes for his music lesson. Some of this spirit the youngster is expected to retain and develop during the following weekly practice period. Usually the teacher works with word pictures, describing the movement and mood of the music, verbalizing its phrase and rhythmic content. Sometimes she is successful, very frequently not. Few teachers can assume or equal the child's point of view with regard to musical experience. The emotion, the listening, the bodily responses which a child naturally associates with music are probably beyond the ken of most of us. The opportunity which we adults have to approach this reality of children's musical experience in a secluded, private session with our eight-year-old pupil in a weekly half-hour lesson is slim indeed! It is a mistake to claim that piano playing does not represent musical experience of this type—that bodily response should be left to the dancing class, that listening is for appreciation classes, that singing is a specialized area separate from piano instruction. They are perhaps at the advanced, mature level, but certainly this type of experience is a prime requisite to a youngster's first concrete introduction to music experience, which beginning piano lessons usually are.

The class affords the teacher the best possible situation in which to approach the child's ideal of music lessons! Musical experience should be fun, it should be emotionally rewarding, it should be hard—but enjoyable—work. Gathered around the teacher, receptive, anticipating and eager to be doing something musical together, there is no adult-child emotional barrier to be surmounted. Too often do young children sit alone and somewhat awed by the adult—no matter how friendly. Their attitude is too often one of complacency, resignation, or even defiance.

Elementary piano performance for emotional outlet and musical enjoyment should not be a matter of key manipulation according to patterned rhythmic outline. Piano performance

should involve singing, listening, creative work and bodily response to the music being taught. All of this, in an overt, active fashion: singing together, softly or lustily, the words or tune of an elementary piano piece—time enough later to "sing from the inside" when playing a Chopin Nocturne; swaying quietly like the elephant depicted in our grade one piece, skipping to "Looby Loo," galloping like horses, swinging our arms to a 6/8 metered melody—how better to teach the youngster to develop that state of advanced musicianship with the capacity for "feeling" the subtle motions and rhythmic nuance of a Brahms *Intermezzo*! How better to understand musical form in later study than to have had elementary experience with a group in composing one's own piano pieces! How better to learn how to listen to one's own performance than to have shared the experience of listening to others, *with others*!

Handling a class of six youngsters is essentially a matter of knowing one's subject thoroughly, being active and alert, and being prepared with interesting and forward-looking group activities in which children like to participate. Every piano teacher, whether private or class, would gain considerably in paying a visit to the public schools of some of her piano pupils. Observe the successful classroom teacher in her handling of 30 children during an arithmetic or reading period. Picture

yourself in her place. Class piano teaching is simple by comparison!

"How can I possibly teach correct hand position and develop a good piano technique when there is but one piano and six children to hear and watch at each lesson?" Before answering this directly, we must remember that the basic principles of technique are easy to teach. We must consider the probability that technique is usually over-emphasized in most piano-teaching, and we must also remember that technical flaws in our student's playing creep in during the practice periods *between* lessons and are primarily the result of lack of teacher supervision.

How often have we heard renowned piano teachers exclaim: "Technique is the easiest thing to give a student!" Or, "Anybody can teach technique!" What they are usually implying is that the expressive and emotional concepts are harder to instill in students. (There are indeed some who claim that they can never be taught!)

How often have lesser teachers said of the student who has stopped his piano study for lack of interest or other reason: "At least I gave Johnny a good hand position. If he should ever start piano lessons again, we know that his technic will be good!" Unfortunately, Johnny may think a long while before he takes up piano study again—especially if he has stopped because his lessons had become periods of finger gymnastics, and were no longer musical

experiences. Piano technic is one of the easiest things to give a student. Because it is easy, it is often over-emphasized. *Music* is what youngsters want at piano lessons. Establish the basic technical principles for musical purposes. The curved finger and hand position, the relaxed wrist and arm, the smoothly turning thumb, good fingering habits should be taught and supervised to make the music which the youngster is learning to play sound better. Tell your class what to listen for—ask them to demonstrate the musical effects that the composition requires. You may be surprised at what youngsters, listening and watching one another, will learn. Treat physical problems incidentally in getting the tonal concepts you desire. A performance by an elementary student is much more inspired and attractive if students are seeking to demonstrate musical (tonal) effects than if they are merely showing off graceful physical maneuvers which you have taught them.

Students in classes rotating at the piano demonstrate individual technical differences upon which the good teacher is quick to capitalize. With an awareness of basic principles in mind, it is quite likely that the teacher will see a technical advancement in the piano class which will be quicker and more reliable than she would have thought possible under any circumstance. These results will be especially due to the incentive and desire to do well, which playing and learning together in a spirit of cooperative competitive enterprise brings about.

Class piano students should have two weekly lessons to insure a successful technical and musical development. Adequate growth for the average student is difficult without supervision at least twice weekly. For students who have parents who play and assistance at home—which is both technical and psychological—their problem is satisfactorily resolved even though lessons may come only once weekly. For those without assistance, however, progress is usually frustratingly slow unless the student is unusually quick.

While teachers realize their importance, students and parents are usually not too inclined to go along with the idea of two lessons weekly. The problems which forestall such an arrangement seem to be these: (1) too expensive; (2) take too much time; (3) "Johnny isn't that much interested." The financial consideration is almost always no problem in group instruction because, even though the teacher usually receives a greater compensation for class than for private lessons, the cost to the student is ordinarily some-



"Let's face it, Herbie. There's nothing that rhymes with Connecticut."

that less for two weekly class lessons than for one private lesson. If the second weekly lesson is regarded simply as practice time for the day in which the extra lesson comes, the second objection seems to be met. The fact that Johnny might not be "that much interested" is usually negated in piano classes. If the teacher is a good one and the class session is fun, there is little doubt that Johnny is going to be more interested "practicing" with his pals on the extra lesson day than in working by himself at home. The biggest problem which the teacher has to overcome in organizing lessons on a twice weekly basis is that of inertia. Parents and pupils aren't used to the idea! There may truly be a lack of interest in getting out twice a week for lessons. In large cities where parents have to accompany their youngsters to lessons, two weekly lessons may be out of the question unless piano classes are given in the public school on school nights—the practice of many schools throughout the country. (In such cases, private teachers are frequently given the opportunity of carrying out the program.) In neighborhood teaching, and where youngsters are not going for music lessons by themselves, the problem of organizing twice-weekly lessons is not a large one, and is certainly worth the effort required to get them started. Two 30 or 40 minute lessons are just right for a group of 6 youngsters. Sometimes longer 1 or 1½

hour class lessons are substituted, but they usually do not meet the need of adequate supervision.

We have examined only a few of the considerations of class piano teaching as they affect the studio teacher. There are many others which need be mentioned. The utilization of visual-aids such as blackboards, silent keyboards, and special class-teaching materials is important. Study and experience in special class piano teaching courses offered by many leading schools and universities is most desirable. Taking care to organize children into classes according to age and ability is most important. Arouse your parents' interest in the musical accomplishments of their children. When coöperative-competitive feeling springs up in your classes, try neither to squelch nor to over-encourage it, but capitalize upon the disciplinary qualities which it inspires.

Try organizing an elementary class in connection with your private teaching. If six youngsters seem like a tremendous number, try three or four in your classes to start. Some teachers find from eight to ten a fine number for group lessons. Obtain all the assistance you can before venturing too far. The Music Educators National Conference has much interesting material for those wishing to learn more about this type of education. The personable, alert, patient and intelligent teacher will find her experience in this area rich and rewarding. THE END

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(Answers on Page 64)

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# Relaxation Through Music.

by Barbara Allison

SOME TIME ago, a prominent business man was interviewed on the radio, not because of his business accomplishments, though he was president of one of the largest manufacturing companies in the country, but because of his outstanding achievements in music.

After playing a number of his own piano compositions, the interviewer asked him, "How did you, a hardworking business man, manage to study music and accomplish as much as you have?"

Most interesting was the story he told the interviewer. As a child he had taken some music lessons, but he never got over his liking music. As time went on, his business and cares of life kept his mind so full that he thought he never had time to take it up again.

Now, successfully established in business, he began thinking about taking up a hobby. He felt the need of this as he found himself becoming tired, irritable and sleepy after a long day in the office. Then a friend suggested that he study music. Being a home loving body he would have plenty of time in the evening to study. At first it was difficult, he had forgotten everything he learned as a child. But he became more and more interested in the little pieces he was learning to play, actually enjoying them, looking forward eagerly to the evening hour. His health improved to the extent that he no longer felt tired and sleepy at eight o'clock as he used to. It gave him a chance to find new interests and divorce himself from his business.

During his practice he would fool around over the keyboard creating his own little tunes, until one day friends insisted that he put the tunes on paper. Though he had never studied composition he managed to put on paper the little melodies that grew to lengthy com-

positions which have been published by two well-known music publishers.

"Are you receiving royalties," asked the interviewer, laughingly. "Not enough to support my family," he answered, "But the joy I experience when I get those checks is greater than I can describe." The interviewer asked, "Have you ever played in public?" "No, I haven't, but several of my friends who study different instruments come to my house and we play music just as other people play cards. We have a great deal of fun during these evenings, but even when I am alone, I experience just as much joy and relaxation. In our group, besides business men, are lawyers and doctors who have taken up music recently. We enjoy our group playing immensely and have loads of fun."

As I listened to the final words of the interview, I realized how happy people can be when they create a hobby of this kind and it made me wish that people would engage in this kind of pastime. I know from personal experience that many people would be only too happy to study music, but they fear the price in effort would be too great. Anything worth having is difficult to acquire and has its price, not in money but in will-power and persistence.

It seems to me that men and women of all ages would find greater happiness in forming ensemble groups throughout the country and expressing themselves musically than merely wasting their time in useless chatter or running all over the country in their cars, many times not knowing where they are going. Year after year they find themselves in the same rut.

There is greater spiritual and emotional uplift in expressing oneself in music than in any other pastime.

THE END



"Of course it's original—no one ever thought to re-write Beethoven like this!"

## MUNICIPAL BAND EXTRAORDINARY

(Continued from Page 13)

under John Philip Sousa, Arthur Pryor, and with the Detroit Symphony, he became famous as conductor of the New York World's Fair Band and later as leader of the New York City Police Band.

Symphonic balance! Symphonic intonation! These words typify Mr. La Barre's ambition for the concert band. Quietly unrelenting, he insists upon the realization of his ideals.

Any differences about pitch (the bugaboo of all bands) are soon settled by Mr. La Barre. At his desk, within reach of his right hand, are the dials of a Stroboconn, the instrument that measures sound to the 100th part of a semitone. To date the Stroboconn has not lost an argument. To Mr. La Barre's left are the dials of a theatre-type reproducer over which are heard the tape recordings of every program the band plays. Who missed a note? Who muffed a cue? The veracity of the recorder is unimpeachable, its verdict always accepted as final. At the next rehearsal ironing out of tell-tale wrinkles is accomplished, and the band moves one step closer to perfection.

The job of making programs for the concerts (100 or more numbers are played every week) is done with meticulous care, ever with the thought in mind that each program must serve two purposes: it must present good music; it must be entertaining. It is considered that the audience is composed of people from every strata of life, from every level of education. All have in common the love of music, but tastes vary, running the gamut of all musical repertoire.

Accordingly, two arrangers are kept constantly employed, each at an extreme end of music literature. At this writing, Mr. Charles Payne, who specializes in modern arranging, is doing a band version of the top hit-parade tune, while in the serious vein, Mr. Fred Deyerberg is arranging the Debussy Arabesques. Both of these men work with the assurance their arrangements will be enthusiastically accepted. Programs include the better overtures, operatic selections, and the beautiful suites afforded in ballet literature. The concert waltz is still demanded alongside the popular music of the day. Serious attention is given the novel and the humorous, even a Dixieland ensemble finding program space.

A popular feature, one inaugurated by Dr. Herbert L. Clarke, is the presentation of a soloist on every program. This practice requires the services of a large group of virtuosi and reflects favorably upon the individual talents of the band members. All sections are represented on the solo lists, with variety added by small ensembles such as brass and saxophone trios or quartets. Some of these groups have achieved fame in their own right.

The musician is sure to ask, "What instrumentation meets these many requirements?"

During the years the instrumentation has varied from a high of 51 in 1924 to a low of 33 during the last war years. 37 men, including the director and radio-technician announcer, constitute the band today. Instrumentation is as follows: 2 flutes and piccolos, oboe, bassoon, 8 B-flat clarinets, 4 saxophones, 2 cornets, 3 trumpets, 3 horns, 2 euphoniums, 3 trombones, 3 tubas, and 3 percussion. Added to these are a surprising number of doubles which greatly extend the arrangers' tonal possibilities. The clarinet section can be augmented to 12, the saxophones to 8. The bassoonist plays bass clarinet and baritone saxophone. E-flat clarinet is available on demand. Both euphonium players double trombone, making possible a section of 5. The tuba section boasts two string bass players, the reed section two excellent pianists and the 1st horn is a proficient harpist. Often the announcer leaves his broadcast booth to serve as soloist on the guitar and to furnish rhythm for novelty arrangements.

It is talent such as this, plus sound leadership and administrative ability, that has carried the band through 43 successful years. Many have been the exigencies that had to be met, and many the problems to be solved. Credit must be given a profound "esprit de corps" that has grown through the years. It is this spirit that has enabled the bandmembers and leader always to present a united front to any problems that threatened the band's career.

At this 43rd milestone, Mr. La Barre and the members of the band pause in their celebration to extend their salutations and an invitation to pay them a visit. They remind all that only in Long Beach, California (nowhere else) can one enjoy two band concerts daily, throughout the year—and for free.

Answers to Quiz on Page 63

### Know these Compositions?

1. Beethoven's Seventh Symphony.
2. Bach's Suite for 'Cello.
3. Second Piano Concerto.
4. Granados' "Goyescas."
5. Verdi's "Aida."
6. Wagner's "Parsifal."
7. Wagner's Tannhäuser.
8. Puccini's "Madame Butterfly."
9. Song of Forty Parts, Thomas Tallis (eight choirs, five voice parts each).

# Guy Maier...

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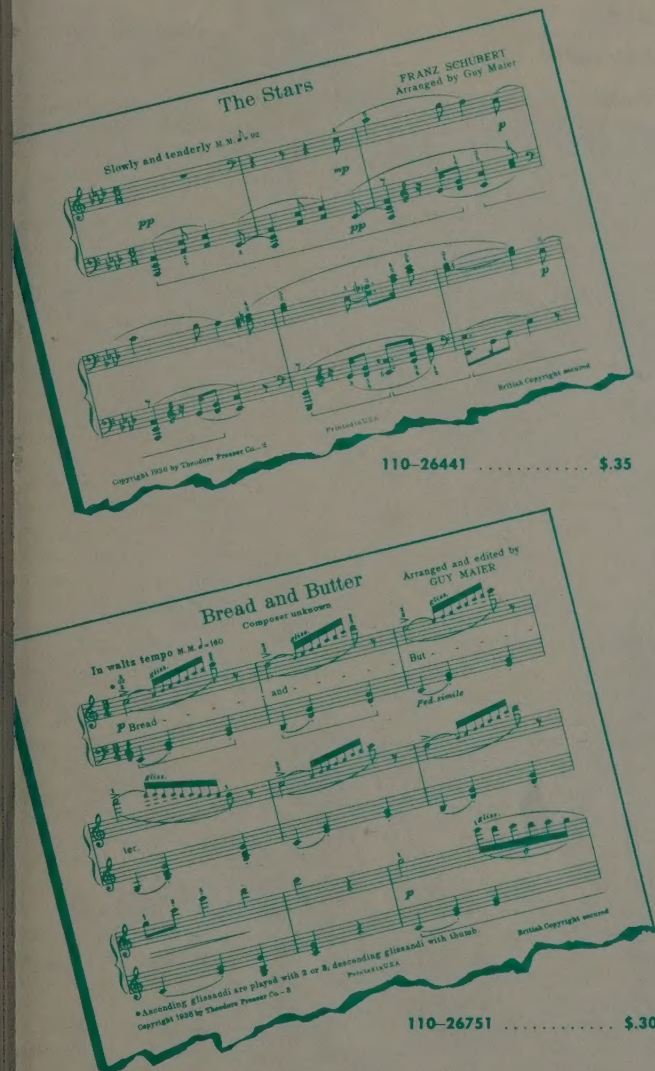
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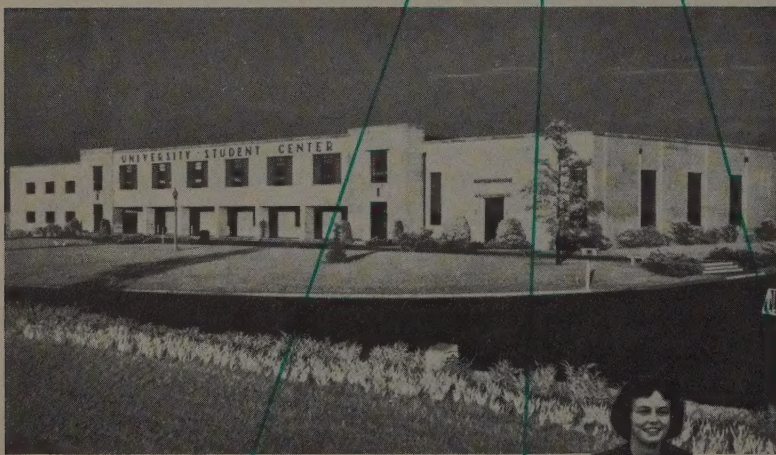
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Bob Jones University is not enclosed in a glass case nor surrounded by ropes, but its creed is written into its charter, protecting the institution in years to come from the infiltration of modernism and heresy. No matter what the future holds, the standards of Bob Jones University will not vary nor its loyalty to the Word of God fluctuate.

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